WHITESNAKE BITES BACK!

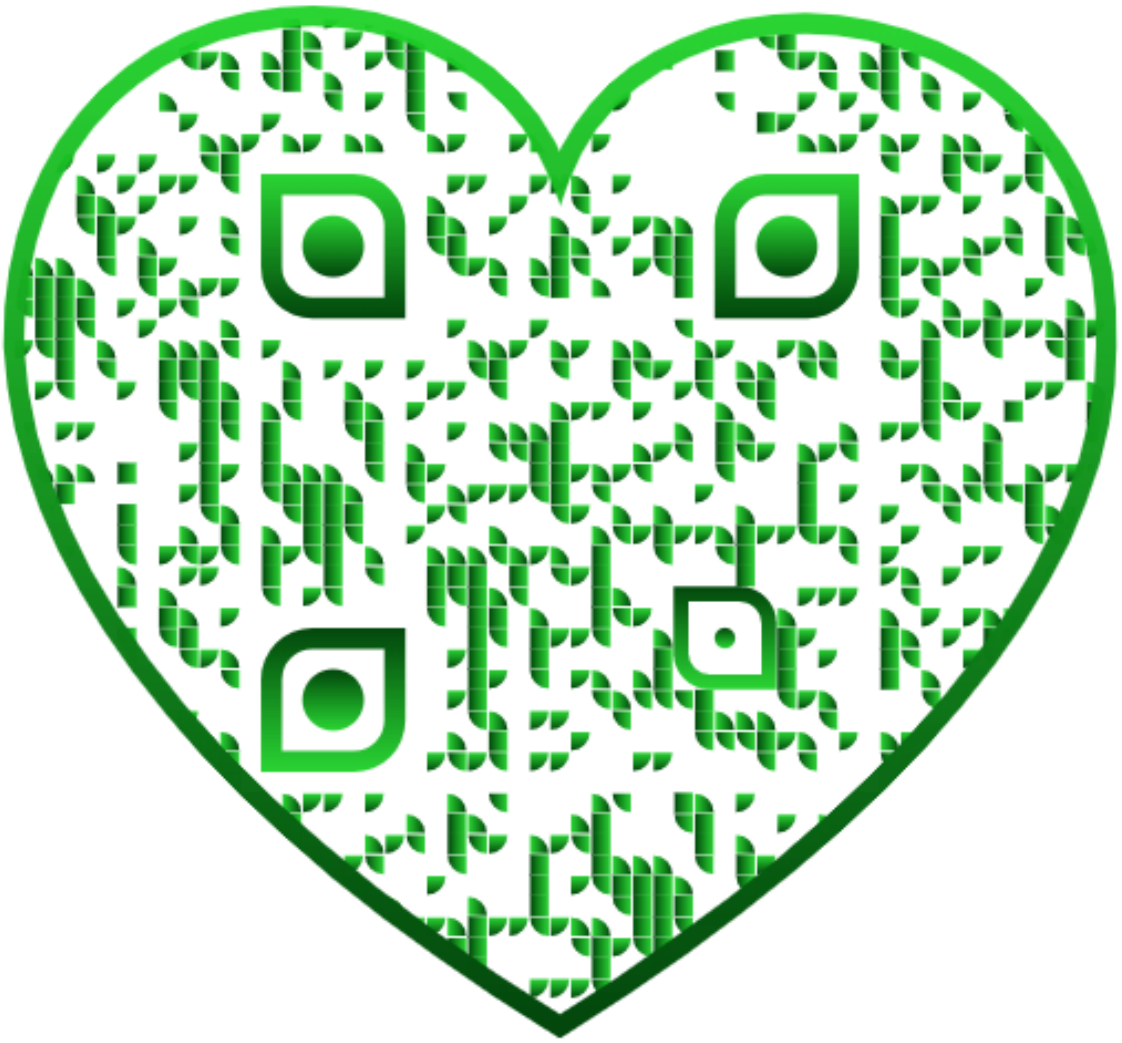
December 2–15 1982

KERRANG!

No 30 60p

KISS! AXE!
OZZY!
VARDIS!
ROSE TATTOO!
MOTLEY CRÜE!
PAT TRAVERS!
CHINATOWN!
STEEL BREEZE!
VANDENBERG!
LED ZEPPELIN!

DAVID COVERDALE: pic by Robert Ellis



The official HM charts specially compiled for Kerrang! from a nationwide survey of 50 specialist shops

SINGLES

1	3	HERE I GO AGAIN	**Whitesnake** Liberty
2	5	MARKET SQUARE HEROES	**Marillion** EMI
3	—	CAROLINE (LIVE)	**Status Quo** Vertigo
4	13	JACK AND DIANE	**John Cougar** Riva
5	2	SUBDIVISIONS	**Rush** Mercury
6	16	SOLE SURVIVOR	**Asia** Geffen
7	4	ALL RIGHT NOW	**Free** Island
8	11	STONE IN LOVE	**Journey** CBS
9	12	CHAINS	**Judas Priest** CBS
10	—	HEAVY METAL ROCK 'N' ROLL	ock Goddess A&M
11	18	SHOORAH SHOORAH	**Bernie Torme** Kamaflage
12	—	I'VE BEEN YOUR FOOL	**Lynyrd Skynyrd** MCA
13	7	LONG GONE	**Gillan** Virgin
14	—	YOU GOT LUCKY	**Tom Petty** MCA
15	8	AMERICAN HEARTBEAT	**Survivor** Scotti Brothers
16	19	THAT'S ENTERTAINMENT	**Silverwing** Mayhem
17	9	CRASH BANG WALLOP	**Raven** Neat
18	14	BACK TO EARTH	**Magnum** Jet
19	6	LIFE ON THE RUN	**Samson** Polydor
20	10	BURNING DOWN ONE SIDE	**Robert Plant** Swansong
21	—	MAKING TRACKS	**Tygers Of Pan Tang** MCA
22	28	TWILIGHT ZONE	**Golden Earring** Mercury
23	20	IN THE HEAT OF THE NIGHT	**Diamond Head** MCA
24	22	OPENING RITUAL	**Clovenhoof** Elimental
25	24	STEAMIN' 12"	**Anvil** Attic
26	15	ALWAYS GONNA LOVE YOU	**Gary Moore** Virgin
27	21	ROCK 'N' ROLL FOREVER WILL LAST	**Spider** RCA
28	17	SILVER MACHINE	**Hawkwind** RCA
29	25	CRAZY HORSES	**Tank** Kamaflage
30	23	EYE OF THE TIGER	**Survivor** Scotti Brothers

IMPORT ALBUMS

1	HUGHES AND THRALL	**Hughes & Thrall** Boulevard
2	RESTLESS AND WILD	**Accept** CNR
3	FLAT OUT	**Buck Dharma** Portrait
4	TANE CANE	**Tane Cane** RCA
5	DIAMOND DREAMER	**Picture** Back Door
6	EXECUTION	**Bullet** Lark
7	IN FOR THE COUNT	**Balance** Portrait
8	TRACKS	**Wrabit** MCA
9	KNICKERS DOWN	**Buxx** Panther
10	HELLCATS MINI-LP	**Hellcats** Atlantic

All charts compiled by MRIB

ALBUMS

1	—	FROM THE MAKERS OF . . .	**Status Quo** Vertigo
2	3	CREATURES OF THE NIGHT	**Kiss** Casablanca
3	1	BORROWED TIME	**Diamond Head** MCA
4	2	ASSAULT ATTACK	**Michael Schenker Group** Chrysalis
5	5	CORRIDORS OF POWER	**Gary Moore** Virgin
6	—	GET NERVOUS	**Pat Benatar** Chrysalis
7	4	CHOOSE YOUR MASQUES	**Hawkwind** RCA
8	—	SAINTS 'N' SINNERS	**Whitesnake** Liberty
9	19	COMPLETELY FREE	**Free** Island
10	9	HUGHES & THRALL	**Hughes & Thrall** Boulevard import
11	8	MAGIC	**Gillan** Virgin
12	11	ASIA	**Asia** Geffen
13	30	RESTLESS AND WILD	**Accept** CNR
14	10	SIGNALS	**Rush** Mercury
15	15	TOO FAST FOR LOVE	**Motley Crue** Elektra
16	—	LONG AFTER DARK	**Tom Petty** MCA
17	7	DELIVER US FROM EVIL	**Budgie** RCA
18	39	BLACK PEARL	**Pat Travers** Polydor
19	29	PLUG IT IN	**Mama's Boys** Albion
20	13	POWER OF THE HUNTER	**Tank** Kamaflage
21	14	UNDER THE BLADE	**Twisted Sister** Secret
22	6	ROCK 'N'ROLL GYPSIES	**Spider** RCA
23	16	FLAT OUT	**Buck Dharma** Portrait import
24	27	PICTURES AT ELEVEN	**Robert Plant** Swansong
25	20	VOLUMEN BRUTAL + LARGA VIDA ROCK 'N' ROLL	**Baron Rojo** Kamaflage
26	18	ESCAPE	**Journey** CBS
27	12	ROCK IN A HARD PLACE	**Aerosmith** CBS
28	—	DEATH PENALTY	**Witchfinder General** Heavy Metal
29		BLACK TIGER	**Y & T** A&M
30	22	TWIN BARRELS BURNING	**Wishbone Ash** AVM
31	21	BATTLEHYMNS	**Manowar** Liberty
32	—	TANE CANE	**Tane Cane** RCA import
33	35	WORLDS APART	**Saga** Portrait
34	24	ZIPPER CATCHES SKIN	**Alice Cooper** Warner Brothers
35	—	DIAMOND DREAMER	**Picture** Black Door import
36	26	EXECUTION	**Bullet** Lark import
37	23	EYE OF THE TIGER	**Survivor** Scotti Brothers
38	34	IN FOR THE COUNT	**Balance** Portrait import
39	29	VANDENBERG	**Vandenberg** Atlantic
40	28	TRACKS	**Wrabit** MCA import

DIAMONDHEAD: cheer up, you're still at No. 3

KERRANG!

EDITOR IN CHIEF
Alan Lewis

STAFF WRITER
Dante Bonutto

CONTRIBUTORS
Steve Gett, Chas De Whalley, Howard Johnson, Chris Welch, Dave Dickson, Toots Daley, Malcolm Dome, Geoff Banks.

PUBLISHED by Spotlight Publications, 40 Longacre, London WC2 Tel: 01-836 1522

PUBLISHING DIRECTOR
Mike Sharman

ADVERTISEMENT MANAGER
Steve Bush-Harris

ADVERTISEMENT REPRESENTATIVE
Ian Hunter

SECRETARY
Janice Issitt

DISTRIBUTED by Spotlight Magazine Distribution Ltd, 1 Benwell Road, London N7. Tel: 01-607 6411

TYPESET by Marlin Graphics Ltd, Orpington, Kent

PRINTED by Severn Valley Press Ltd, Caerphilly, Mid-Glamorgan

CD|DA

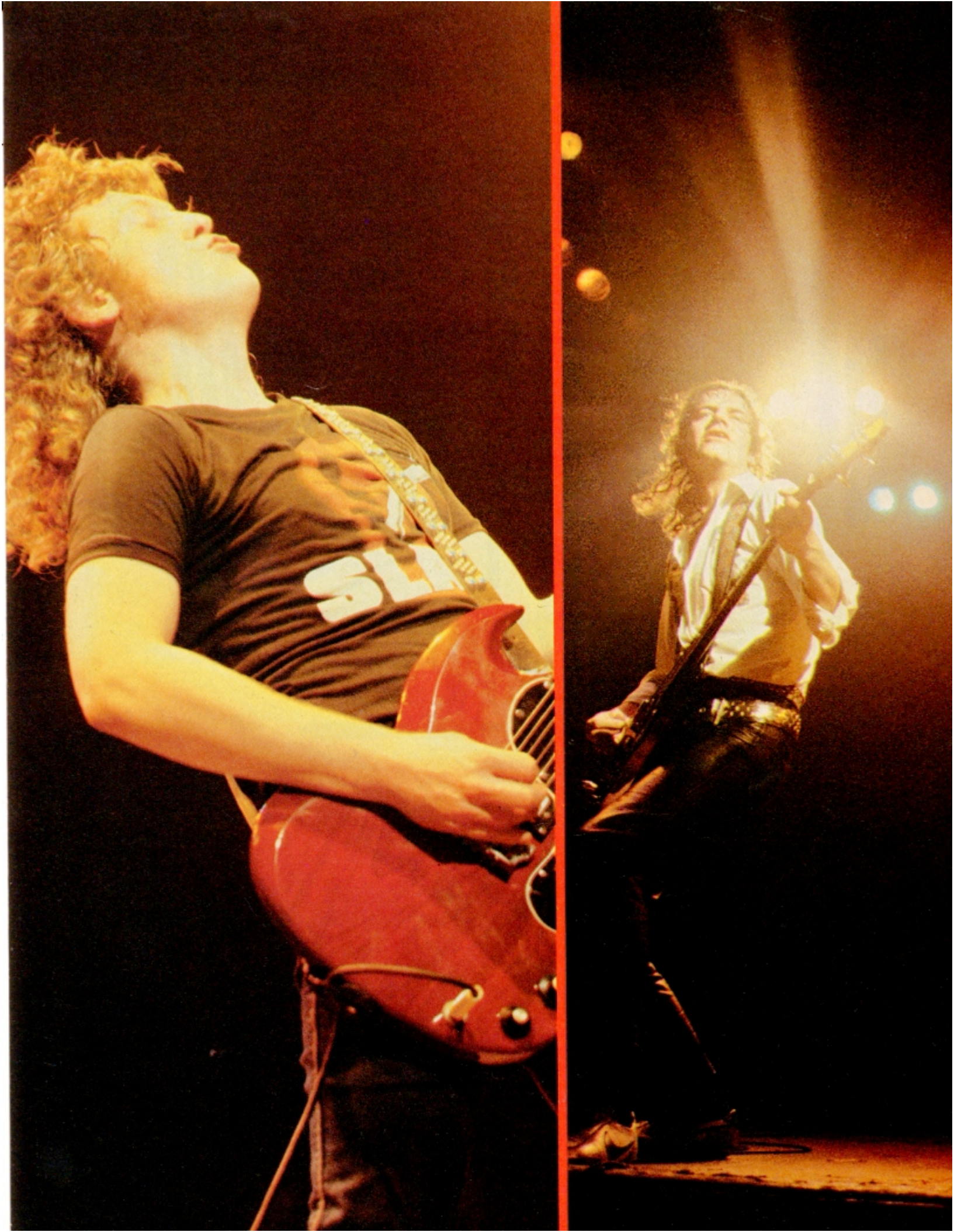
LED·ZEPPELIN

SWAN SONG

AVAILABLE ON SWANSONG RECORDS AND CASSETTES

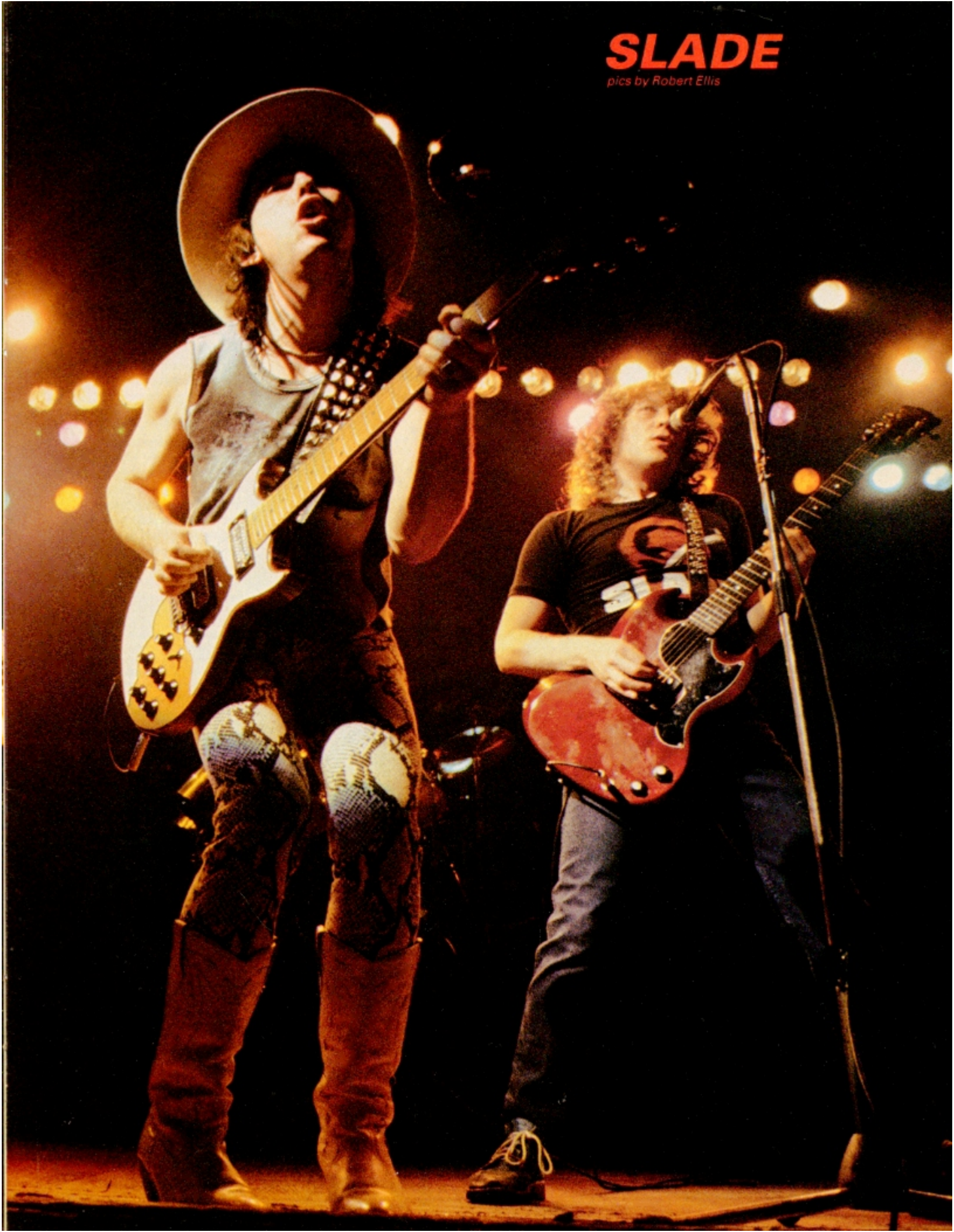
CAT. NOS A0051 A0051–4

Distributed by WEA Records Ltd. A Warner Communications Co.



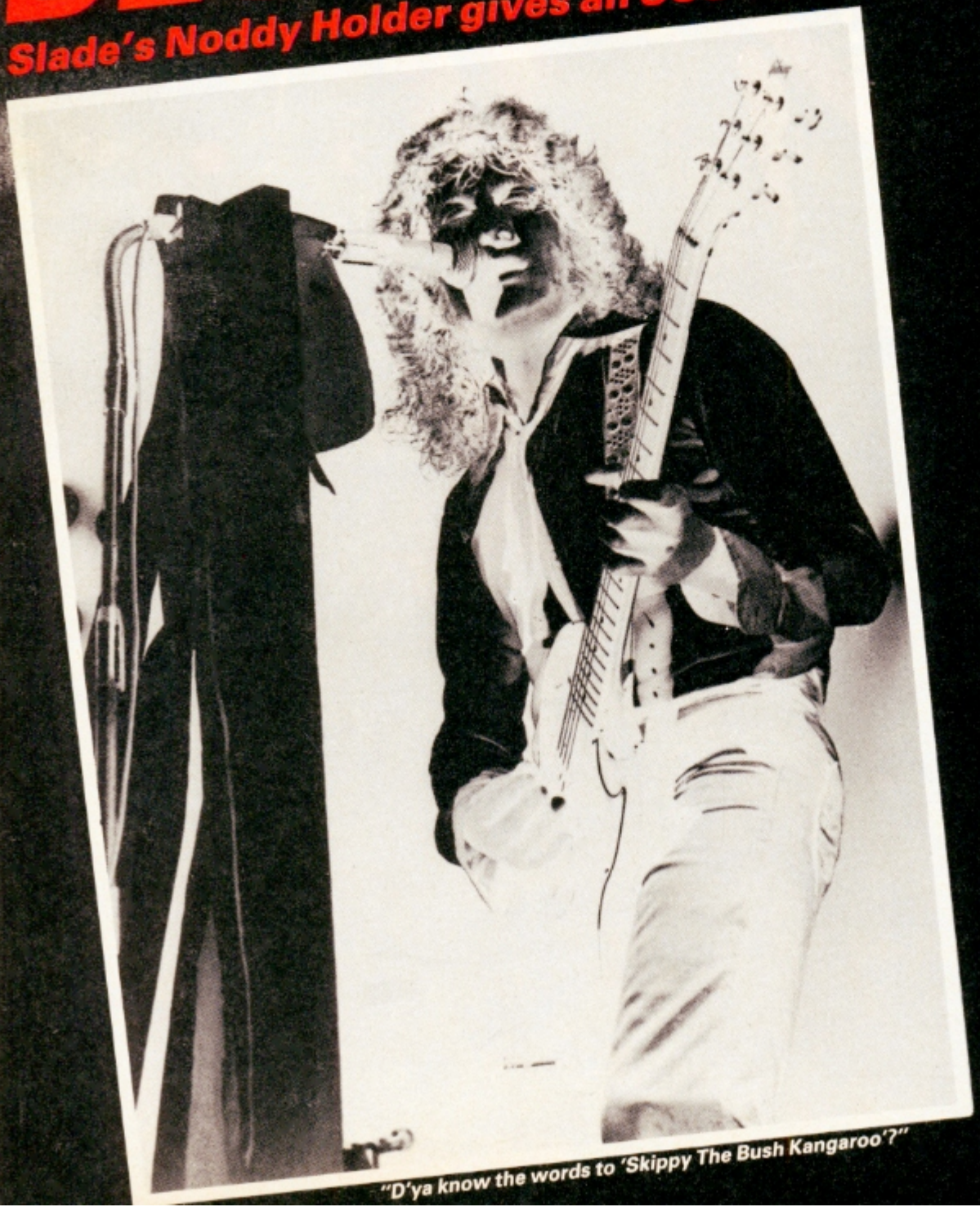
SLADE

pics by Robert Ellis



THE BISHOP OF BLUDGEON

Slade's Noddy Holder gives an SOS call to MALCOLM DOME



"D'ya know the words to 'Skippy The Bush Kangaroo'?"

"Slade are like heroes to us" – Steve Zodiac (Vardis)

NOW HEAR this – Slade are most definitely NOT a bunch of dry rot-infested bozos. As the above 'Zod' quote hints, Jim Lea/Dave Hill/ Noddy Holder/Don Powell have had as much influence on today's Metal scene as the likes of Purple, Zeppelin, or Sabbath.

How, and why, did this happen? I've a theory about it, which I shall expound for your delectation, o lucky people. You see, in the early seventies, when many modern HM stars were just beginning to take an active interest in music, who did they have to copy? Very little Metal was heard on the radio, or seen on 'Top Of The Pops', whilst music from 'hip' supergroups such as Genesis, Yes, or ELP probably went over most of their heads. So, where did they turn for inspiration? To the stomping few whose brand of high-energy tunefulness regularly hit the charts – Sweet, Glitter, T. Rex, and Slade. And, since the earliest influence on any muso tends to be the most important, it's these outfits who've subsequently etched their mark all over eighties Heavy Metal.

"Yeah, a lot of bands come up to us and say how much Slade has guided 'em," agreed St Noddy, the Bishop of Bludgeon, during a recent pre-tour chinwag. "I suppose we've also had a lasting effect on the kids who follow HM today. You see, about 10 years ago when we were having all those hits, these people would only have been eight or nine years old. They've obviously picked up on the band from all the exposure we had back then, and the songs have stayed with 'em. We certainly attract a very young audience nowadays – fans who just couldn't have been old enough to

see us live when we first happened."

But, there's more to Slade than those golden days of yore. For, at a time when the FUN has virtually gone from music, these veterans are again on a one-band crusade to bring the glam back to metal, and put the smile back on the face of rock 'n' roll. It's incredible, yet undoubtedly true, that more than 10 years since they originally hit the top, Slade are still untouchable on-stage. They've the unequalled gift to make each and everyone at a gig feel SPECIAL. Whether up in front of a huge festival audience, or playing the Allied Breweries' Workingmen's Club in Burton, they create an intimate atmosphere and are the ultimate good-time rock 'n' roll stage act.

A host of eager novices from Rox to Silverwing have tried in vain over the past couple of years to imitate the Wolverhampton quartet's style, but none has managed to come close.

"We've always been the way we are now. A lot of bands these days think it's uncool to have a show like ours that just keeps on moving. But we plan our gigs to go from A-Z, with something happening all the time to keep the fans' attention from wandering. It's professionalism to us, and I suppose in a way we have our roots more in traditional music hall than anything else. Everything might look off-the-cuff but in fact the shows are worked out in detail.

"Of course, there's still room for spontaneity. We're always picking up on things at gigs, and incorporating 'em on the spot into the act. We've been known to have one gag running throughout an entire show – it helps to create a rapport with the kids. We've never been any different; Slade is a band that relies on audience feedback to really make for a good concert. In fact it was this element that got us discovered in the first place. In the late sixties, we did a club in New Bond Street (London), and only had about 20 people in. Those fans were really going crazy, though, and Chas Chandler came down, saw us working the audience, and signed us up.

"I honestly believe that the way we perform means we can get away with lots of things others can't. I remember in our earliest days, there was one fella at a particular gig we used to do, who turned up every time we played there. He was always the same – totally drunk, with two pints of beer in his hands, and covered in dirt, I think he was a foundryman. But each time, without fail, he'd come up on-stage with us and sing 'Skippy, The Bush Kangaroo', whilst we'd play a rock beat behind him. The audience loved it. In fact, they *expected* it to happen when Slade appeared there. Now, most bands would have got bottled off for something like that. But, we did this sort of thing all over the place – if a guy wanted to come up and sing with us for a bit, we'd encourage it!"

Indeed, even the most mega of bands can learn from Slade's relaxed attitude. For, as their new, absolutely incredibly live LP 'Slade On Stage' shows, this lot begin a gig at the sort of level most bands would be happy to finish on! And, if you're at all sceptical of their prowess, then 'SOS' is guaranteed to change your mind.

Forget about the occasional studio overdubs, they're irrelevant. What matters is the remarkable way da boyzz have captured their stage set on vinyl. With most live albums one ends up feeling like an uneasy eavesdropper on an historical event. But this one makes the listener feel a part of the whole show from the off. If ever a piece of plastic actually *sweated* itself into a state of frenzied exhaustion, then 'SOS' is it.

"I think we've managed to keep the excitement of the gig virtually intact. It's true we had to do a few studio bits to tart it up, but these have been kept to a minimum. However, I've got to be honest and say that I'm not one of these people who believes a live LP should go out as it was recorded – whatever the quality. You've always got to remember that someone is gonna pay hard-earned cash for the record. And, whilst every effort should be made to preserve the atmosphere of a thing, if adding a few touches to it can enhance the final sound, then I think you owe it to the punter to do just that.

"With 'SOS', though, all we've done is to make up for bits where, for example, a guitar string broke or something. Oh yeah, and we had to cut out part of the audience as well, 'cos one of the microphones in the auditorium at Newcastle City Hall (the only gig to be recorded) was set up next to a loony. He kept on shouting into it "bastard!" at the top of his voice, so obviously that had to go. But, apart from these things, everything is faithful to the show."

The LP was mixed by the band at London's Portland Studios. And, typical of their workaholic attitude, they recorded a new album while they were there, for which the current single '(And Now – The Waltz) C'est La Vie' is an excellent taster.

"It's an album that's bound to surprise people. A lot of different styles have been incorporated, which perhaps aren't usually associated with Slade.

"It's funny, you know, in our early days, we always found working in a studio very hard. We'd forever wanna do songs as we did 'em live, and just couldn't get to grips with studio requirements. But, now we produce ourselves, things work out far better. We're more at home recording these days than ever we were in our big hit era. And, because of that, we're making out best-ever music."

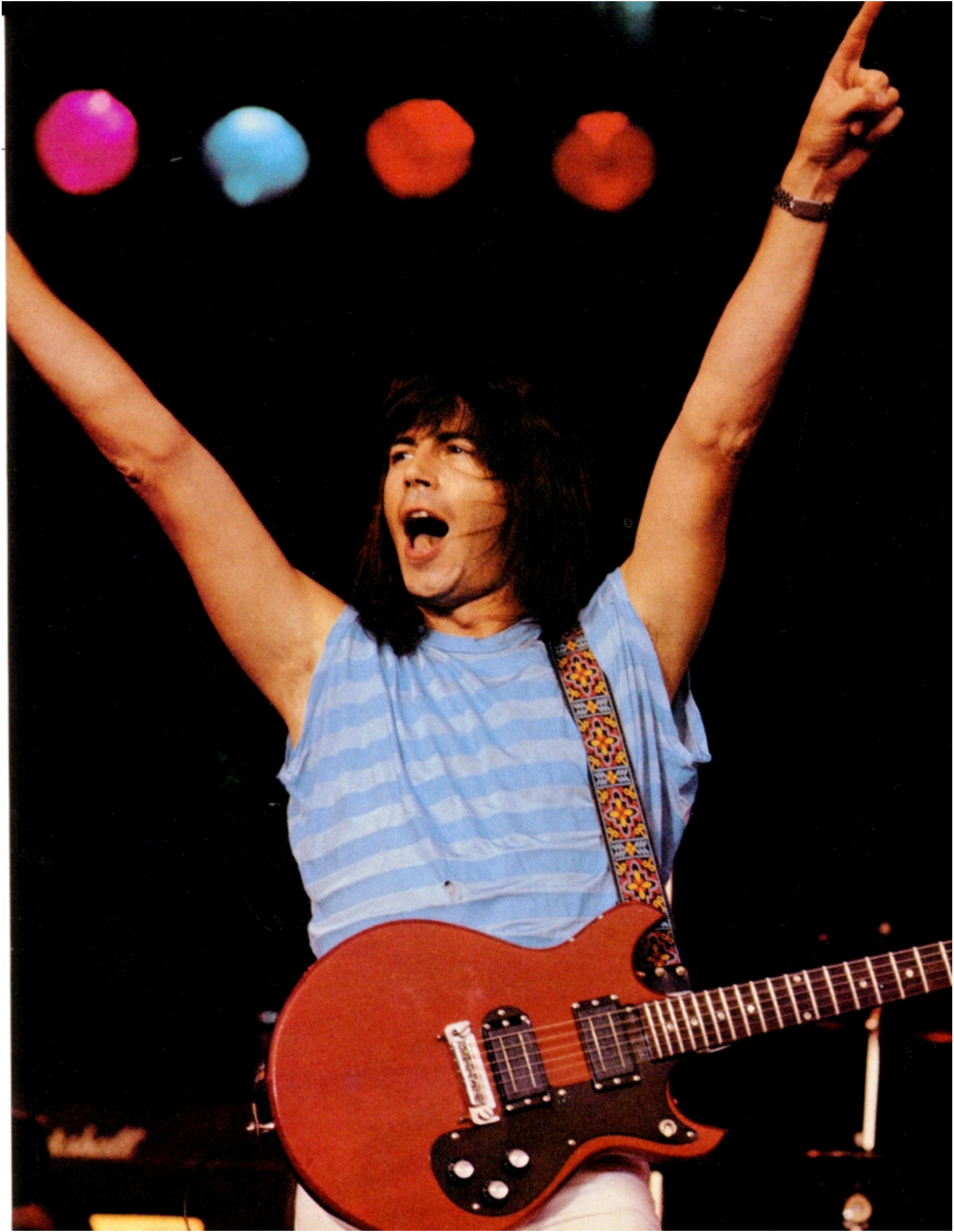
All of which brings me to a final point. It seems that the art of penning good, three minute foot-stompers is fast being lost. Modern bands just don't seem to have the ability or inclination to write instantly memorable numbers in the classic mould of 'Goodbye T' Jane' or 'Get Down & Get With It'. Slade via such modern marvels as 'When I'm Dancin', I Ain't Fightin' and 'Lock Up Your Daughters' are out on their own in this respect. So, are the band really the last of the great rock songsters?

"It's probably the most difficult thing in music to write a simple, good, three minute rock song. Certainly, it's far easier to pen a three minute ballad. But, it saddens me that there seems to be no bands around who are even *trying* to do this. The trend towards cover versions obviously hasn't helped; I feel too many good groups see the cover as an easy option and a quick route to the charts.

"I can't believe there is no new talent capable of writing three-minute, catchy rock numbers. There are loads of truly excellent Metal bands around, with great technical abilities. I'm sure many of them could write great songs. Perhaps they lack the perseverance to keep on battling away until they have a hit, or else maybe no-one has given 'em the encouragement to go out and have a bash at it.

"If I had the time, I'd love to take hold of a good group, and given 'em some guidance in this respect. What some of these young bands need is to spend a little less time on image and a bit more on material. Slade have always had an image, but we've never let it take precedence over the music. And if, as has happened, we release a single which flops, then we just take that failure in our stride and write some new, hopefully better songs. The great secret is never to let anything get you down – don't panic and always have faith in your ability."

This is clearly a philosophy that's served Slade well for they've now been together 17 years – without a change of line-up. And, it's a measure of the high esteem in which they're held that rock 'n' roll minus these chaps is as unthinkable as your average semi-detached suburban house without electricity. Roll on 1985, and the 20th anniversary celebrations.



Travers' traumas

"The man that hath no music in himself
Nor is moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted. Mark the music."
(Shakespeare, The Merchant Of Venice)

STRANGE WORDS to feature on the sleeve of a hard rock album, but Pat Travers has specific reasons for quoting The Bard of Avon on the back of his latest LP. For a year ago, the Canadian guitarist found himself heavily in debt and subsequently went through an endless stream of legal wrangles with his old manager.

"It was pretty scarey discovering that you owe half a million dollars at the age of 27!" remarks Travers.

"I never got disillusioned at all but it was very frustrating to have that sort of thing going on and not being able to concentrate on playing music. Everything has been sorted out though and I now find that I can be far more objective about things.

"Mind you, it's not something I'd ever want to go through again. I spent about six weeks not knowing what the hell I was going to do. But you wise up pretty quickly and in the end it gave me something to strive for – to get back out there and make music!

"I thought it was very appropriate to put that Shakespeare quote on the new album and the people it's directed at certainly know who they are. It strikes me that there are a lot of people out there who attach themselves to the music business for the wrong reasons – they're a pain in the ass to say the least."

Now that Travers has sorted out his business problems, he's finally got himself back into action and last month saw the release of 'Black Pearl', his seventh studio elpee.

Pat initially surfaced on the British music scene back in 1976 with a highly auspicious debut effect recorded with bassist Mars Cowling and drummer Roy Dyke. At that juncture, Travers was playing the British club circuit and before long he'd secured the skinbeating talents of Nicko (Trust) McBrain.

1977 saw the release of the 'Makin Magic' LP and already Pat had established a respectable following in metallic circles. However the punk movement was in full swing by then and as a result Travers found it tough to break higher ground.

Later that year 'Putting It Straight' emerged, at which point McBrain had been replaced by Clive Edwards. A second guitarist had also been recruited but after a relatively unsuccessful string of British dates Travers decided to pack his bags and move to America, taking only bassist Mars along with him.

In the States, Travers enlisted the services of former Black Oak Arkansas drummer Tommy Aldridge together with ex-Automatic Man guitarist Pat Thrall. The new look Pat Travers Band subsequently enjoyed a good deal of success with 'Heat In The Streets' and the live 'Go For What You Know' album.

In 1980 'Crash And Burn' was released and in August of that year the group appeared at the Reading Festival. Shortly afterwards though, it was announced that Aldridge and Thrall had quit the line-up. So what went wrong?

"We were just experiencing a lot of internal friction," answers Travers, "especially between myself and Pat. The whole thing had come to the final stages shortly after Reading – it seemed like there was nowhere else to go, there was a lot of bad feeling and the management situation was beginning to get out of control. In the end it was kind of inevitable that Pat and Tommy should split."

It's a well known fact that Travers and Thrall hadn't been getting on too well in the latter days of the band, which was a pitty since both are very talented and in fact the whole line-up was extremely good.

"Oh yeah, that band was excellent," agrees Pat. "When it was hot it was just f**kin' incredible. But when there are that many ambitious people involved in something there are bound to be problems at some point. I'm very happy with the band I've got at the moment and both Pat and Tommy seem to be doing fine."

Tommy Aldridge and Pat Thrall are actually playing in the Hughes-Thrall band, although the skinbeater has been heavily involved with Ozzy Osbourne for the past 18 months. What did Travers do after they'd left him?

"Not a lot!" he laughts. "Eventally I decided to get a drummer and we started rehearsing to do some club dates. But then the drummer decided not to do the gig four days before the shows. It was at that point that Sandy (Gennaro) arrived."

And so the Pat Travers Band reverted to being a trio and last year toured America with Rainbow. 'Radio Active', which featured several cuts with Thrall and Aldridge, was released but it failed to register impact. Following the completion of the Blackmore dates, Travers entered a period of inactivity during which time he spent a good few hours in the courtrooms!

Eventually, with his business afairs in order, PT began recording 'Black Pearl' and enlisted Don Harriss as keyboard player in the group.

Travers: "Even when we did those gigs as a trio I still had it in the back of my mind that I wanted someone in on keyboards and eventually I got hold of Don. Funnily enough I'd known him about eight years ago in Toronto but we'd lost track of each other.

"Anyway, when I was look for someone I got a cassette and a letter from him out of the blue and called him up straight away. He was in San Francisco at the time and he flew straight down to Florida where I live."

'Black Pearl' was recorded in Miami's Quadradial Studios between January and August of this year. It's an entertaining platter and contains a wide variety of material, the strangest cut being Travers' version of Beethoven's Fifth!

"I was looking for a piece to practise guitar on," explains travers, "and one day when I was cleaning the car I heard it on the radio. I thought it would be interesting to learn and once I did I thought it would be great to record. It's kind of like flexing your musical muscles!"

Be that as it may, there's some very good guitar work on 'Black Pearl' and Travers shines on the album's winning cut 'Can't Stop The Heartaches'. Whether it will achieve impact in the UK depends on whether Pat plays live gigs – a tentative date schedule has been arranged for next April. We shall see. In the meantime, Travers is out on the road in the States supporting Aerosmith.

"I'm really looking forward to getting out there again," he enthuses. "I've got a lot of confidence in my new band and hopefully I'll be able to make up a bit of lost time."

STEVE GETT

pic by Robert Ellis

pic by Andre Csillag

PAT TRAVERS: "It's scarey owing half a million dollars at the age of 27"

HEAVY PETTY?

HOLLYWOOD, as southern exile Tom Petty reckons, really takes a bad rap. Where else but Hollywood could you pop down the road in mid November, sun beaming like a Hare Krishna chorus, to go and interview a rockstar and end up face to face with the movie variety?

Hopping out of a trailer parked outside Soundstage Four at Universal Studios, where Tom Petty and the Heartbreakers are rehearsing for their up coming tour (starting in Europe thanks to a delayed album release and guilt over cancelling so often in the past) there he was: larger than life (actually barely larger than five foot two) and heading in my direction.

Al Pacino.

Still Petty (taller, skinnier, blonder, in his black leather jacket and tight faded jeans, just as much the stuff American dreams are made of) got to me first. So it's back in to the Soundstage, a vast echoing place the size and ambiance of an aircraft hangar, empty but for me, Tom, a roadie, equipment, and a guard to make sure none of the latter gets nicked as happened last time, for the interview.

Come to think of it they've got something in common, Petty and Pacino. Both have managed to exist in the colossal, often mindless American mainstream without becoming an embarrassment. Both take on challenges, neither is willing to get stuck in a rut. When 'Damn The Torpedoes' made Petty a household name in the States, the follow-up 'Hard Promises' wasn't a 'Son Of Damn' LP but a collection of mellower, more mature songs that had America's stolid radio and magazines scratching their heads. When that one sold and critics were poised ready with twenty ways of saying 'sensitive', out they come with 'Long After Dark', if not the heavy metal album he'd been threatening ('I love the power of the music but it's such a boring macho trip') then the nearest thing to killer rock TP and the H have ever made.

"I wanted to make a more guitar-oriented peppy album than the last one," Tom drawls. "Maybe I did get the mellowness out of my system. But that 'Hard Promises' album was a pretty moody album though in a lot of ways it was some of the best stuff we've done. For some people it was hard for them to understand us doing that. I think they'd have understood someone else doing that who they were used to. It always plays with people's heads if you do something they don't expect," he chuckles. He obviously likes playing with people's heads.

Of course there's still the chiming Byrdsy guitar and nasal McGuinnish vocals and more idealism that you'll find in U.S. rockers this side of Springsteen, but gone are the bedsitter ballads and lost love and loneliness lyrics, giving way to tougher, more optimistic tracks as sensitive as an earthquake. Classic American rockers, one of the rare reasons to like American mainstream music.

"I love being called Mainstream," Petty grins. "There's not any point in being underground nowadays, because it's much more of a challenge to be mainstream. It's easy to be underground, be a hip cult band. I mean I could do it again tomorrow, do it ten times a week. All you gotta do is just be outrageous, and whatever the trend is at the moment you go 100 degrees to the left of it and you're underground.

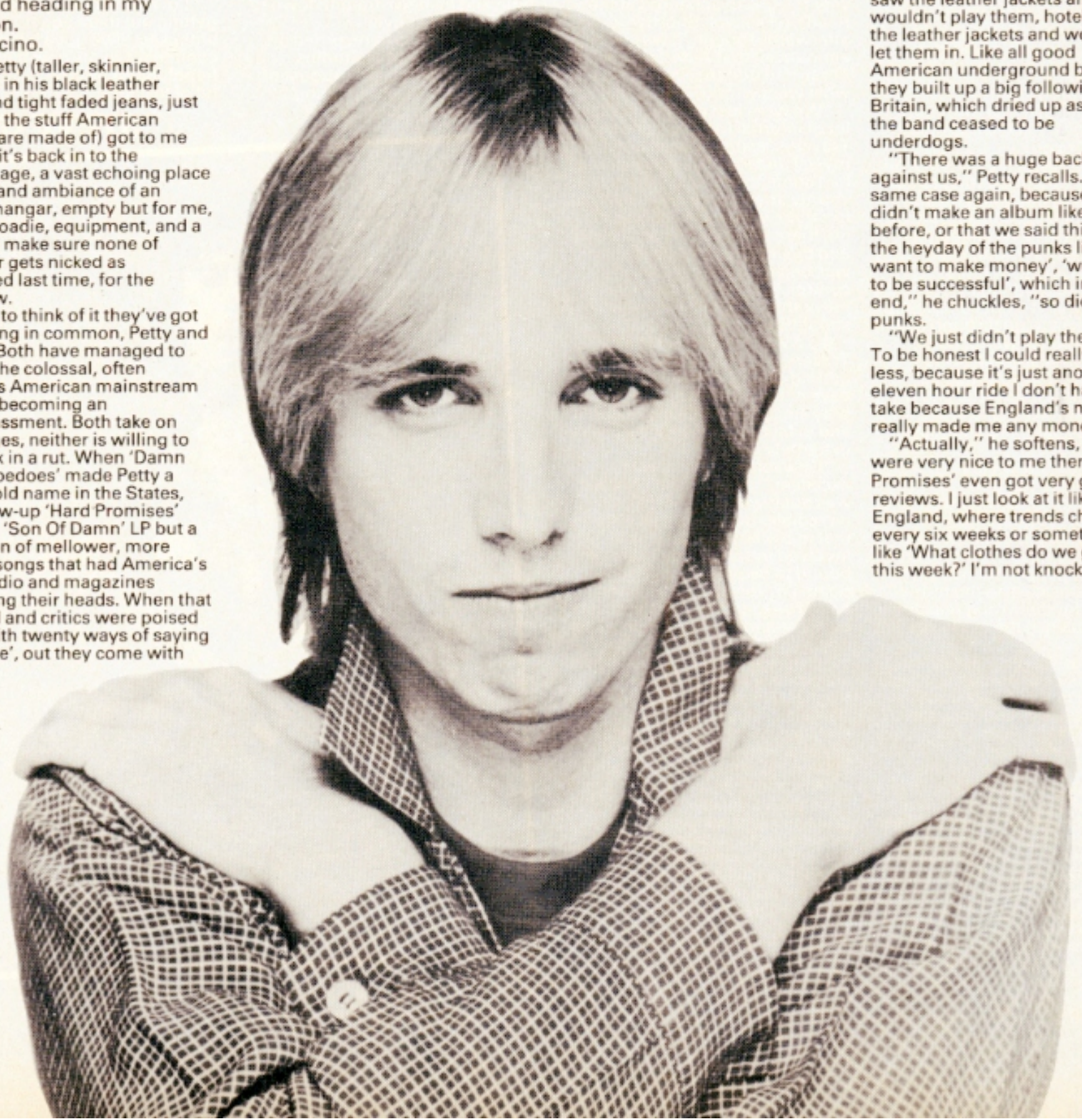
"I've never been interested in trends very much. I do try to hear as many of the records I can – I still buy a lot of records and keep in touch pretty much – but I don't think there's any challenge being trendy. It's not like the 60's when being underground was chic, now all the underground bands are dying to be mainstream bands and most of them would just sell out, as you've seen. Sell it out down the river to be mainstream."

Tom Petty and the Heartbreakers (guitarist Mike Campbell, keyboardist, Benmont Tench, drummer Stan Lynch and new bassist Howie Epstein) used to be an underground band. Some even called them a punk band. When they put out their first record in 75 radio stations saw the leather jackets and wouldn't play them, hotels saw the leather jackets and wouldn't let them in. Like all good American underground bands they built up a big following in Britain, which dried up as soon as the band ceased to be underdogs.

"There was a huge backlash against us," Petty recalls. "The same case again, because we didn't make an album like the one before, or that we said things in the heyday of the punks like "We want to make money', 'we want to be successful', which in the end," he chuckles, "so did all the punks.

"We just didn't play the game. To be honest I could really care less, because it's just another eleven hour ride I don't have to take because England's never really made me any money.

"Actually," he softens, "they were very nice to me there. 'Hard Promises' even got very good reviews. I just look at it like it's England, where trends change every six weeks or something, like 'What clothes do we get into this week?' I'm not knocking it. I



find it amusing, great. But that's nothing I've ever been concerned with or worried about. I would never make records for a certain market anyway."

As for being a cult band, he doesn't miss it in the least. "It's really a limited trip, man. You get bored with it in a year, playing all the same little places. I don't know any group that wants to be a cult group. They say, 'Don't you want to go back and play the bars man? Don't you miss it? I don't miss it in the least. I've spent my whoe life playing bars, since I was 15 years old. I like playing in bars and we still do it sometimes. But to be honest, I think most of those people are being a little false when they say they really wish they were back playing those joints."

Which is not to say once the platinum albums rolls in, everything's a doddle. For one thing there's more people ready with opinions of what you should do with your music.

"In the old days, no one expected anything. It gets a lot harder when people have their preconceived ideas of what the Heartbreakers album should be. You have to ignore them for the most part. Our rule has always been, if we like it put it out. Usually pleasing ourselves is harder than pleasing anyone else, so I just stubbornly stick to what I like and what I think, sometimes too much. It's more fun to change things around though. I hate these groups that make the same record over and over."

For another thing there's the temptation to play rockstar. Sit back, live off the royalties, hang out at Le Dome and snort away your fortune, something, says Petty, they've already been through. The reason he doesn't like the band's second album.

"I think everybody that gets successful goes through a period of extreme disorientation. It's a scary thing when all of a sudden it's really happening and every door is open. Usually that's when the group survives or doesn't, how well they handle that."

Another problem, especially for someone like Petty, is the lack of privacy. He even wrote a song about it on the last album, 'Nightwatchman', in honor of the guard who stops little girls from clambering into Tom's LA home.

"I could write a book," sighs Petty, And probably will?

"No I won't, because there's nothing more boring than hearing someone go on about how famous they are. It's something that's nice on the one hand and a drag on the other, so you just try to dwell on the positive side.

"Sure it's harder in some ways being successful, like putting out a good record. A lot harder, but it's not as bad as being broke. At least your're bummed out in a comfortable room or whatever."

Not too many bummed out songs on the new album.

"I wanted it to be optimistic and to maybe give you a lift up rather than bring you down and make you introspective or whatever, more of a good time album but not really silly. That's probably why it took me so long to pick the songs, because any time it started to get morose I'd throw the songs out."

Nineteen songs altogether were written over the space of a year.

"As much as I love playing in the studio, I get really frustrated with it taking so long. It's not really the album itself, most of that's live. It's getting the right songs. I would love to see us do it in six days or whatever. I always get really jealous when I hear someone did it really fast, because we're not that quick really. But then we might take a song and record it with four different arrangements. I just like to bleed everything I can out of it. We didn't work every day for a year, but we weren't sitting back doing nothing either."

He doesn't, he claims, know the meaning of spare time.

"I don't have time to develop any hobbies" (though he does swim to get in shape for touring. Jogging's out after a knee injury from a trampoline. "Guess I'm just not prone to physical fitness").

He does collect guitars, buy records, especially oldies, and wears his favourite acoustic round his neck almost twentyfour hours a day.

"It can get distracting for people," he sheepishly admits. "I practice all the time. You'd think I'd be better than I am, playing all that much, singing too."

Something he's been getting much more confident at.

"My voice has always bugged me because it sounded so strange. But lately I've come to realise if it wasn't such a weird voice I probably wouldn't have been noticed so much. Now I can sort of live with it. This is the first band I've ever been in where I was the lead singer all the time, so it took me a couple of albums just to get comfortable with having to sing all the songs." (In his Florida bar band days Tom was actually a bass player).

There was a time when he almost lost his voice for good, along with a pair of difficult tonsils. But now he's singing more and better than ever, he reckons. On the last tour he sat up half the night with Stevie Nicks singing oldies after the show. He and the Fleetwood Mac cosmic parrot duetted on one song on each of their last albums.

Everyone calls him the last great rock and roll romantic. Does he see himself that way?

"It's hard when you read stories about you to even think of it as you, because I just think of myself as a person, not the last great rock and roll romantic. But I can see where it comes from. I'm romantic in some ways. In other ways I'm a cynic, so my friends tell me, and getting more and more cynical. But still I like to think good conquers evil and all that.

"Yeah probably. I don't know whether I'm the last romantic," he drawls. "But I'm one of them."

LAURA CANYON

SEE SOUNDS ISSUE DATED 11th DECEMBER
FOR YOUR CHANCE TO
WIN A GIBSON
FLYING V GUITAR
PRESENTED BY MICHAEL SCHENKER
IN THE MICHAEL SCHENKER/
SOUNDS/GIBSON COMPETITION
PLUS TWO SECOND PRIZES OF A
SPECIAL SCHENKER TOUR KIT
AND 50 RUNNER-UP PRIZES
sounds 11th DECEMBER ISSUE
A COMPETITION NOT TO BE MISSED

Treble Trouble!!

Lonesome Crow . . . SCORPIONS HMR LP2

. . . featuring "the most singularly notable character . . . MICHAEL SCHENKER, whose near legendary UFO years & subsequent success with MSG in the 80's has placed him on a cherished podium" . . . "Lonesome Crow" is a fascinating insight into the roots of three of today's top HM stars . . . no self respecting aficionado should be without" . . . PHILIP BELL (SOUNDS).

Album available on either strictly limited edition picture disc (HMI PD 2) or clear vinyl, sleeve by RODNEY MATTHEWS.

Features: MICHAEL SCHENKER, KLAUS MEINE, RUDOLF SCHENKER, WOOLFGANG DZIONY, LOTHAR HEIMBERG.

Death Penalty
WITCHFINDER GENERAL
HMR LP8

A wicked album from this "Sabbathesque" HM band. This is the X-rated sleeve featuring Joanna Latham the centre fold of Mayfair — having her pretty throat cut! Available in limited edition Picture Disc (HMR PD 8) or Blood red vinyl, check out the new 12" 3 track E.P. "SOVIET INVASION" (12HM17). Album produced by SAXONS Pete Winton.

Firedance . . . SHIVA HMR LP6

A STUNNING DEBUT ALBUM FROM SHIVA . . . "A three piece from Bristol SHIVA's polished sound shines through like a sky-scouring searchlight in the Brit-Metal Mackerel" . . . GEOFF BARTON (SOUNDS)

"Featuring sensitive guitar work from Hall & Upton on Harmonies — in fact rather excellent" . . . HOWARD JOHNSON (KERRANG!)

"I'd put their material into a RUSH/YES bag . . . it's thoughtful & studious but maintains a biting edge and never descends to the depths of wimpdom" . . . GEOFF BARTON (SOUNDS). Also check out SHIVA's new single "ANGLE OF MIND" (HEAVY 16).

Coming soon.

ELOY . . . Time To Turn part 2 of the "PLANETS" album (HMI LP 3), sleeve by Rodney Matthews, also on pic disc (HMI PD 3).

HEAVY METAL HEROES VOL II . . . featuring: LIONHEART, PALLAS, MANTLE-SWALLOW-PALMER, JESS COX, SHIVA, OVERKILL, WITCHFINDER GENERAL, NO QUARTER, MENDES PREY, NO FAITH, TWISTED ACE, PERSIAN RISK.

SANTERS . . . Racing Time RICK & CARL SANTERS, this Canadian band's U.K. debut (JOURNEY-esq), produced by JACK RICHARDSON (Bob Seger, Procul Harum, Alice Cooper).

HEAVY METAL

DISTRIBUTED BY PINNACLE

THE HEAVIEST LABEL IN THE WORLD

HEAVY METAL RECORDS,
165 Wolverhampton Road, Sedgley, Dudley
Telephone: 09073/2211

HEAVY METAL WORLDWIDE

IMS polyGram

ARMED & READY

. . . the hot new bands!

SNAKE ROCK

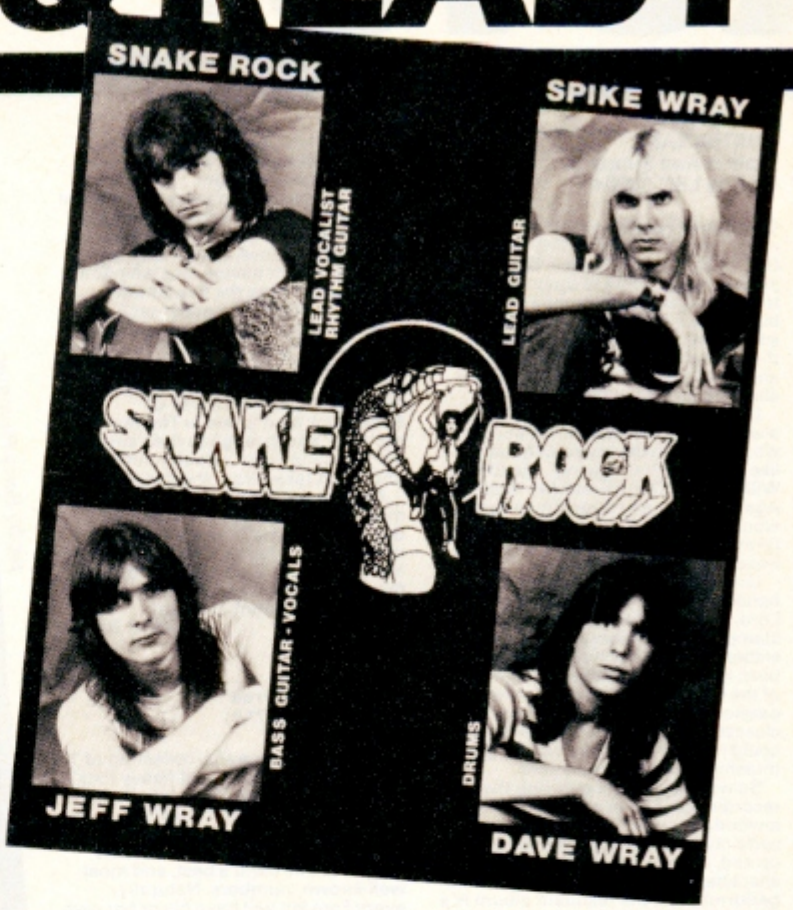
CLEVELAND'S premiere HM band Snake Rock were formed around five years ago by singer guitarist (you guessed it) Snake Rock. After countless changes a consistent line-up has been reached, incorporating the brothers Wray, Dave on drums, Jeff on bass and cousin Spike the bands second lead guitarist.

Snake Rock play hard-hitting, head-splitting HM that features plenty of original AC/DC, Judas Priest style riffs. The band's recording career began with an EP released some years ago but more recently they've had a cut entitled 'Your Hot Love' on. of all things, a record put out by Playboy magazine. The album 'Playboy Streetrock' available on Night Flight records ia a compilation of unsigned US acts. They gained this opportunity when they won their regional contest held to determine which bands should be included.

Live, the band perform a collection of Metal monsters including 'Love Me, Shove Me', 'I Don't Care' and 'Brats in the Schoolyard', during which number Snake takes off across the club floor still playing his transmitter guitar. After several mini solo's on chairs and tables, he has been known to down a jug of beer offered by an excited punter before returning to the stage. At some gigs shades of Alice Cooper are evident when he brings out a Boa Constrictor during 'She's Killing Me'.

Snake Rock will be releasing a new single the hot rocking 'Down and Dirty' (the first song they ever wrote) with a fresh B-side 'I Don't Care', on an independent label soon.

PETE MOORE



THE ANGELS

"WE WERE looking at the Reading Festival ad. and saw this name . . . The Angels. So we phoned up to ask who they were and were told: 'Oh, they're from Norwich'. Then we knew! 'Hey! It's us!' It was just like that – we really couldn't believe it."

So says Jamie Durrant their bass player. The rest – Richard Hill (vocals), Ian Gosling (guitar) and Gordon Pratt (drums) – grin and nod in agreement. In explanation it should be said that the Angels had previously supported Iron Maiden at dates in East Anglia and London so got the job again for Maiden's Reading warm-ups at Chippenham and Poole . . . the festival gig was Steve Harris' way of saying 'thank you'.

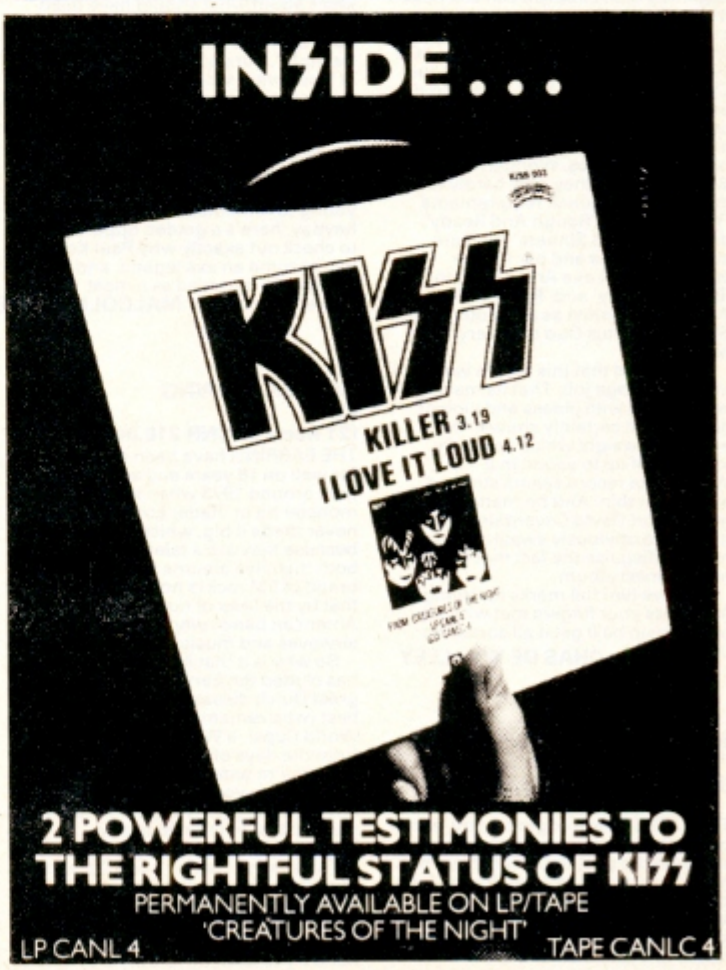
What was it like then? "Well we usually only play in pubs and clubs. Chippenham and Poole put us in front of about 3,000, but there were nearly 20,000 in that field! It was a bit nerve-wracking! We were on the main 'A' stage too which is 48 x 38 feet . . . really wierd!"

The band played second on the Friday afternoon so not everyone will have seen them but Richard was pleased with the reception, especially as the gig fell only a little over a month after they'd lost their second guitarist. That prompted a reshuffle of material and a slight change in emphasis.

But having seen The Angels a couple of times since then I can testify that the set remains full-blooded HM. In fact, there's a certain Maiden-type feel about much of the material though they disclaim any conscious influence and by way of contrast 'Power Music' and 'City Of Hate' lean more towards the Van Halen sound.

They gig regularly in and around Norwich's area so look out for them there. Those further afield may soon be able to sample them via a new demo they're hoping to record. Contact The Angels through Jamie on 0603-54943.

NEIL JEFFRIES



KUTS!

our album assassination squad

WHITESNAKE
'Saints And Sinners'
Liberty LBG 30354

ONE DAY David Coverdale will get it right – and then he'll be THE force to fear. Easily one of Britain's best rock singers, he has only to open his mouth to soak you with soul from a voice bursting with the blues. He would soon be recognised the world over as the natural successor to Paul Rodgers and Joe Cocker if he'd only make the album to prove the point.

But his LPs with Whitesnake have always been flawed affairs. Pearls would shine in the shape of hit singles like 'Fool For Your Loving', 'Ready An' Willing' and 'Don't Break My Heart Again'. But by and large Coverdale would let himself down with material rarely more than mediocre and quite frankly musclebound.

Only the strength of the boys in the band, that expert line-up of Paice, Lord, Marsden, Moody and Murray stamping their identity on every slithering riff and aching in time to the beat, helped pull 'Snake through a lot of the time. With Coverdale giving it passion their pulsating throb was the closest thing to a "soul" groove you could hope to find in the crashing, thrashing world of heavy rock.

So what went wrong during the recording of 'Saints and Sinners' is anybody's guess. But wrong it certainly went because the band broke up and, despite Coverdale's characteristically comitted vocal performances, the resultant album is a dispirited one. Luckily it can still hold its head up in the metal marketplace on the strength of two tracks. 'Crying In The Rain' and the current 'Here I Go Again' – the first featuring a 'Voodoo Chile' guitar intro, a low, moaning riff and a menacing rhythm and the second a triumphant vocal and yet another of Bernie Marsden's epically orchestrated solos. Wonderful stuff! But for the rest, they only barely reach Whitesnake's raunch requirements. 'Young Blood'. 'Rough And Ready' and 'Saints And Sinners' itself are standard 'Snake and par for the course, while 'Love And Affection', 'Bloody Luxury' and 'Rock' 'n' Roll Angels' are almost as atrocious as the Stones or Status Quo on a very, very bad day!

We are told that this album was very much a salvage job. That its making was fraught with illness and violent argument. It certainly shows. The emotional weight which normally stacks itself up to sound in a Whitesnake record seems strained and drawn thin. And no matter how much effort David Coverdale put into it – and he obviously sweated blood – he can't disguise the fact that this is not his finest album.

But give him full marks for trying. And cross your fingers that with his new line-up he'll get it all sorted for next time.

CHAS DE WHALLEY

STATUS QUO
"F.T.M.O."
(PRO BX1)

THE LATEST form of gimmickry, and one that is already a proven winner, although the people behind it seem to have no cares whatsoever for the fans who buy their records, and in turn keep the executives in expensive lunches and flash expensive houses. I mean, this can't fail! There's a fabulous live album for all the Quo fans who already possess the "greatest hits" section.

And for those who are curious about the band, but don't actually own any of their records, this is the perfect introduction. Sure, the content is certainly worth having, but why don't Polygram release the live album separately from the best of section?

But that's enough of the soapbox, just for the record, or rather records as this is a triple set, all Quo's hits are included from the early, and for me the best, days of "Pictures Of Matchstick Men", "Ice In The Sun", right the way through to their current hit "Caroline (live)" which funnily enough is taken from the live sides.

As a retrospective, this is perfect, a magnificent Christmas gift for the Status Quo fan who doesn't mind owning all (or rather most as there are two previously unreleased numbers) the songs on two out of his three records. Me? I think I'll pass!

NICK KEMP

FREE
'Completely Free'
(Island ILPS 9719)

WHAT CAN one say? A collection of 12 classic tracks from one of heavy rock's seminal influences. From 'My Brother Jake' to 'Wishing Well' and 'The Hunter' to the inevitable 'All Right Now', you'll find here a reasonable spread of this band's best, and most well-known, numbers. Naturally, every Free fan will have his or her own ideas about what should have been included (I personally would like to have seen the first UK single, 'Broad Daylight', put on amongst others), but at least every studio LP they did is represented. And the sleeve notes are concise, intelligent, fairly objective.

For those already well into Free, this represents a chance to wallow in the nostalgia of an era long since passed. And, for the vast army of HM fans too young to remember the band in their heyday, here's a golden opportunity to check out exactly why Paul Kossoff has become an axe legend, and Paul Rodgers is regarded as a most influential vocalist.

MALCOLM DOME

GOLDEN EARRING
Cut
(21 Records CNR 210.001)

THE EARRING have been around now for well on 18 years and apart from the time around 1973 when they had a monster hit in 'Radar Love' they have never made it big, which is a shame because they are a talented band as both their live albums show and their brand of FM rock is not dissimilar to that by the likes of numerous American bands who inhabit the airwaves and music rags of the world.

So why is it that fame and fortune has eluded the Earring? . . . is it the great Dutch disease of coming second best (who remembers the '74 and '78 World Cups), a Worldwide hangover from the days of 'Radar Love', the fact that they're unfashionable (when was the last time you read about them in any music rag (*Kerrang* 19) or just a general lack of interest in any mainland European band.

The answer I fear is a combination of all four plus another factor INCONSISTENCY as their nineteenth album 'Cut' shows up only too well: it's a mess of different styles as the band try to latch on to a style of music that will be accepted by todays market.

In their time G.E. have gone through many changes of styles (last week I saw a copy of their 1969 'Eight Miles High' album which had a photo of the band then on the back on which Barry Hay was playing flute) which is a good thing because it shows a band can change with the times and not get stuck in a rut, but this album is a disappointing mess with a Brass section on the opening track 'The Devil Made Me Do It' and a Gary Numan type synthesizer rhythm on 'Baby Dynamite' just showing the different directions they try to go.

However on the plus side the lyrics are still as sharp as ever and 'Twilight Zone' which clocks in at just under eight minutes is in the old Earring vein, but would you buy an album for just one average track?

Perhaps it's time they returned to basics.

MIKE SMITH

pic by Barry Plummer

GOLDEN EARRING:
their nineteenth album, would you believe

BURNING ROME:
Burning Rome
(A&M SP4916)

GIVEN THE American tendency to emulate successful acts, the temptation is to wonder whether Burning Rome aims at Pat Benatar, Joan Jett or The Pretenders when faced with a line up fronted by the vocals and guitar of one Vicki Thomas. In fact the target area appears to be The Pretenders, with a touch of the Joan Jetts thrown in for good measure, but this debut album doesn't let itself down with outright plagiarism. It's not an inspiringly wonderful record but has some excellent moments.

Ms. Thomas as a writer doesn't get a look in on the two best tracks, 'Once Over' and 'Trouble', which are both outside compositions. But on both numbers her vocals are magnificent peaks of excitement; the former more than nods at The Pretenders but the hook is nothing like them, much harder and heavier than Chrissie Hynde ever gets, whilst the rumbling roar of 'Trouble' is closer to HR and Vicki's magnificent towering vocals are powerful and pulsating with aggression.

On the escalating rock ballad 'He's In Love' she exposes her limitations as well as her strength (why record-and-repeat-a line that you can't quite reach?) but although her voice lacks any real individual character she's an impressively full throated development of a line that runs back to The Shangri Las and their ilk.

Along with her guitar partner Steve Dougherty she's responsible for the bands aggressive drive, the supportive rhythms of Micky Shine and Ron Murray providing solid and precise punctuation to the material. Much of it is obviously new wave influenced, and the likes of 'Come Out Tonight' and 'I've Had Enough Of You' are redolent of The GoGo's gone heavy, whilst the pumping attack of 'Kids Own The Streets' ironically blends The Kinks' 'You Really Got Me' with a jangling Pretenders' style warmth, and not to be outdone 'Angelino' is Pretenders, Bo Diddley style. For those who always wished that Chrissie Hynde had a bit more HR than R 'n' R in her blood. Burning Rome could well be what you're looking for.

Overall though it's a slightly

frustrating effort, with the two outstanding tracks tending to devalue the rest by standing out just a little too far. Definitely worth future investigation though. **PAUL SUTER.**

WARNING
'Warning 2'
(Polydor POL 365 – French import)

EVER SINCE the delightfully hideous Bernard Bonvoisin spat out the venomous opening lines to 'Antisocial', a true Hard Rock diamond, I've been addicted to French Fury, Parisian Piledriving, call it what you will. Not that 'Le Hard Francais' has ever been particularly impressive, always failing to match Trusts's sheer strength of power *and* songs, but I've lived in hope. Ocean came close with their decidedly impressive fourth, self-titled album (the French are indeed a strange bunch!) but Karoline and Nightrider have succeeded in successfuly converting me to the French idea of long siestas after lunch – or any time you play their albums!

Warning could have been different. A moniker with a strong statement of intent, a crushing album cover and an album produced by the Führer of Euro – Metal himself, Cologne based Dieter Dierks. But promises and reality are rather far apart! Warning are heavy, make no doubt about it, and at least have the balls to sing in their native tongue instead of some touristic garbled rubbish which bands hope will pass as English, which is where Trust went all wrong. Musically however, this five-piece lacks a whole hunk of ideas. 'Rock City', 'Strange Way Of Love' and 'Sexy Lubie' should give you the picture when the music is about as interesting as the titles, full of plodding 4/4 time and leaden guitars.

The one excellent song on this release, 'Fire, Fire', really does burn on an intense riff of Eiffel Toweresque gargantuan proportions where Raphael Garrido for once sings as if he's got a hot band behind him and a fire both in his soul and up his backside. But elsewhere, Dierks should have honed the unit to Scorpions precision, cleaned up his own messy production job and set Warning on their way, but my only Warning to you is not to spend pennies on an average to poor album.
HOWARD JOHNSON.

HOLOGRAM
'Steal The Stars',
Phoenix Records, PSP LP2

MUCH AS I am loathe to dismiss an independent product from people who are doubtless sincere in their wish to profer the listening public an honest and worthwhile work I have really got to come down on the negative side as far as Holocaust/grams second album is concerned. To understand why, let's briefly examine what makes an album stand out above the usual dross. 'Originality' is the key word or at least 'Inovation'.

Remember the first time you heard Led Zeppelin I? Even now more than a decade on, you *know* this is a great album, that it was breaking new ground. Ditto 'In Rock', 'Ziggy Stardust' or 'Love It To Death', you just know things were never quite going to be the same, they took a great leap of faith and *altered* the way you look at things.

It would be unrealistic to compare 'Steal The Stars' to the aforementioned epic but the point is there is nothing about this record that impinges itself on the consiousness, nothing that is going to make you sit up and really take notice. It's not that this is a bad record, inadequately played or inexpertly produced, it just lacks spark, a flare of independence.

Sorry guys, but I need to be convinced there is more brains working behind this effort and at present I can only remain indifferent.
DAVE DICKSON.

TELEPHONE,
'Dure Linite'
Virgin Advance Tape

THIS SIX track album of less than thirty minutes duration should be going out as a cheapie, £2.99 was the figure quoted to me and it's just as well. Without wanting to put too fine a point on it, this is drivel and totally untypical of the band's capability to produce excellent music, the kind that has placed them firmly at the top of the French popularity polls, streets ahead of a somewhat annoyingly tedious 'Trust'.

The basic problem is Bob Ezrin who produced both English and French versions. Ezrin, when he is good, is really good (e.g. 'Berlin, Welcome to My Nightmare', 'The Wall') and when he is bad he goes to pieces (eg here). He had vocalist and lead guitarist Jean-Louis Aubert sing his song in a coy French accent because he though it would sound 'cute'. It doesn't, it just sounds pathetic. Songs like 'Day After Day' and 'The Cat' lose the intensity they contain on the French version of this album. It's a cock up that the band would have preferred to see on the cutting room floor, never to be released, but now unfortunately, they will carry the burden of it.

If at all possible lay your hands on an import copy of the ten track French 'Dure Limite' which is superb in exactly the same way that this one isn't.
DAVE DICKSON.

JOHN MIZAROLLI:
'Message From The 5th Stone'
(Carrere).

JOHN came to fame playing with Ginger Baker's Energy, and the guitarist has Ginger among his guest stars on a fine debut album. It's a musician's rave up rather than a commercial package, but there are good songs, and a strong 'live' feel about the performances.

John is an imaginative musician, who shares his enthusiasm by teaching as well as playing guitar. Among his compatriots is that fine bassist Henry Thomas, partner in another musical venture called Jody Street. Brett Morgan shares out the drumming with Ginger and Richard Bailey, and Don Airey is added on keyboards. Among the singers are John, Noel McCalla, Stevie Lange and Joy Yates.

John is well featured but doesn't hog all the solo space. There are many aspects of his playing to enjoy, and he packs a lot of ideas into the fast moving 'Ain't Nobody Gonna Bring Me Down'. When Ginger piles on the pressure the band begins to sound like early Cream.

The title track is a bow to Jimi Hendrix and rests in relaxed fashion on Richard's super-sophisticated drumming. An interesting arrangement, which reminds me of some of National Health's work, a style I thought had been banned under the fifth law of robotics.

John is fast but melodic and keen to explore the tonal range of his Roger Giffin guitar. Note the howls and whines on Ginger's composition 'Lost Your Love My Love', which features some of his tightest work on record in many moon's. 'Wake Up & Live' is fast and attacking with Noel's soul drenched vocals soaring over Henry's frantic bass licks.

It was bad programming to follow this with 'Is Mama The President' at much the same tempo, but the guitar work hots up and Noel screams with passion. Ginger leads the way into 'Menopause', all tom-toms firing for a somewhat cautious drum solo.

An album full of musical surprises then and a timely introduction to a newly-hatched guitar talent.
CHRIS WELCH.

TOM PETTY & THE HEARTBREAKERS
'Long After Dark'
MCA

PETTY hasn't exactly been profilic by some standards since his 'overnight' arrival, but, by and large, his records have continued to live up to his own borrowed 'damn the torpedoes and full speed ahead' philosophy.

Happily, 'Long After Dark' is in the main, further proof that Tom and the Heartbreakers are an American band of the very best kind. If anything there's a deal more spark and bite on this latest instalment in the Petty story than was evident on its immediate predecessor, 'Hard Promises'.

The opening cut, a nifty, barrelling rocker packed with all the Petty trademarks you could wish for – 'One Story Town' – quickly bolsters the aforementioned 'Rocky' parallels, with Petty singing of burg where nothing much ever happens where, as he bluntly puts it 'the same shit goes down/... nothing turns around' (and so he bravely kisses radio play goodbye with that one!) So maybe Petty has, like the boxing champ-run-to-seed of 'Rocky III', taken a long cold look over his shoulder – hence the renewal of vigour and all-out attack evident throughout this newest platteroonie.

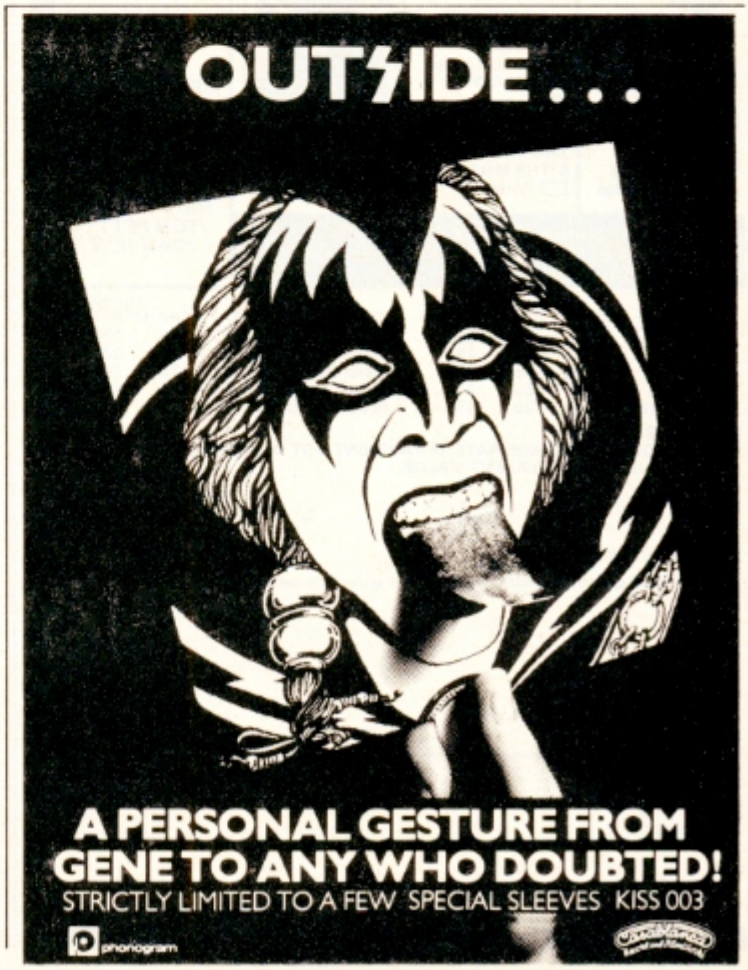
The first half of 'Long After Dark' is both definitive Petty and, set against a broader context also an exemplary piece of writing, playing and programming.

'Change of Heart' has nothing to do with transplants, but I do feel aorta point out that it has some of the best double-deck guitar chordings this side of vintage Alice Cooper or Frost – real Hunter/Wagner storm-the-frets specials. Hard-head 'Kerrangers' will find their rocks lifted best around these particular parts. More Byrd-ish flutterings embellish 'Finding Out', particularly in the choruses, but it's another prime example of vintage Petty all-round, a stout rocker that wouldn't be out of place on even the first album. Some of TP's sharpest lyrics here too, as his working-class hero concludes, 'I don't think pain is so romantic'.

All this waxing wild over Side One shouldn't be taken to read that the record becomes turkey thereafter, because it just ain't so: among the highlights are the title cut, with its memorable line about driving 'to the heart of America', the incomparable sweatbox boogie of 'Between Two Worlds', and – personal favourite – the closing 'A Wasted Life', perhaps the gentlest, most blatantly melodic cut here, an item given plenty of superb colouring by the keyboard work of Ben Tench Speaking of individual contributions, another – latest of many, by no means the last – big doff of the hat to Stan Lynch: he's quite simply one of the most solid, straight-ahead, downright excellent drummers in rock, and his contributions to 'Long After Dark' will, I'm certain, be a continued source of listening pleasure as the album's smaller intricacies open out.

And, yes, there is some small portion of pot-boiling going on here; but then Petty never was Mr Adventurous. As far as 'classic' rock'n' roll goes, this us still a seven out of ten long-player, with several instances – perhaps even a good half of the songs here – high among the best things to have emerged under the Petty banner yet. All this and only seven out of ten?

Yes, but it's only a four out of ten world.
DION MACHIAVELLI



Fill in, cut out and post today for the best official merchandise from Arena

ALL YOU HAVE TO DO IS:
Tick the appropriate box for the items you require, for shirts state size required: S (small), M (medium), L (large), XL (extra large). Add up the cost of items and the cost of post and packing then total (prices below). Fill in the coupons below, in block capitals please. Cut out the ad and send with your crossed cheque or crossed postal order to the address below. Make cheque/P.O. payable to ARENA MERCHANDISING LTD. Please write your name and address clearly on the back of the cheque and keep P.O. counterfoil.

NEW

THE ROLLING STONES

☐ T-Shirt
☐ Jersey

World Tour 81-82

☐ T-Shirt
☐ Sweatshirt
☐ Programme
☐ Poster
☐ Scarf
☐ Metal Badge
☐ Button Badge

FAN CLUBS

You can join the following: ALICE COOPER, RAINBOW, BLACKFOOT, JUDAS PRIEST, ADAM & THE ANTS and BILL WYMAN. For details send S.A.E.

PINK FLOYD
THE WALL
☐ Postcards Set of 4

SCREAMING MAN
☐ Sweat Shirt
☐ T-Shirt
☐ Poster
☐ Button Badge

MARCHING HAMMERS
☐ Sweat Shirt
☐ T-Shirt
☐ Poster
☐ Button Badge

THE TEACHER & PINK
☐ Poster

THE WIFE & THE TEACHER & THE MOTHER
☐ Poster

JETHRO TULL
☐ Sweat Shirt
☐ T-Shirt
☐ Jersey
☐ Programme
☐ Patch
☐ Metal Badge
☐ Button Badge

ALICE COOPER
☐ T-Shirt
☐ Jersey
☐ Button Badge

SPECIAL OFFERS

DIRE STRAITS
☐ Jersey
£5.00 + 50p P&P

BOB DYLAN
☐ Sweat Shirt
£6.00 + 50p P&P
☐ T-Shirt
£4.00 + 50p P&P

POSTER MAGAZINES

In your newsagent or direct from us
☐ JOAN JETT 95p + 50p
☐ ADAM ANT 75p + 50p
☐ KID CREOLE 95p + 50p

NEW DESIGNS

available. Send SAE for details
KID CREOLE
HALL & OATES
DIRE STRAITS
TOM PETTY
JOAN JETT

Limited stocks available for DIRE STRAITS, THE MOODY BLUES, RICK WAKEMAN and many others. For details send S.A.E.

ITEM	COST	P&P	P&P EACH EXTRA ITEM
Sweat Shirt	£9.00	+ 60p	30p
T-Shirt	£5.00	+ 50p	23p
Jersey	£6.50	+ 50p	23p
Programme	£2.00	+ 45p	21p
Scarf/Bandana	£3.00	+ 30p	13p

ITEM	COST	P&P	P&P EACH EXTRA ITEM
Patch	£1.00	+ 23p	13p
Poster	£1.50	+ 50p	23p
Metal Badge	£1.00	+ 22p	10p
Button Badge	£0.50	+ 22p	10p
Postcard Set	£1.00	+ 25p	13p

OVERSEAS ORDERS
PLEASE DOUBLE POSTAGE RATE. IF PAYMENT NOT IN STERLING ENSURE IT IS THE EQUIVALENT VALUE.

COST . . . . . P & P . . . . . TOTAL . . .

Cheque/P.O. No. . . . . .

Full refund if dissatisfied with goods. Please allow 6-8 weeks delivery.

Name . . . . . .

Address . . . . . .

Day phone no. . . . . .

RETURN LABEL

Name . . . . . .

Address . . . . . .

If undelivered return to: Dept K,
Arena International Merchandising Services Ltd, 42 Molyneux Street, London W1

JUDIE TZUKE
Road Noise
(Chrysalis CTY 1405)

HM FANS have always displayed a sneaking interest in Ms Tzuke and this live set is ample evidence of the power that the band now generate on stage, potent and exuding confidence from every pore. Inevitably her vocals are the focal point, but the strength of the band in generating the power that she rides shouldn't be overlooked, most notably the excellent guitarwork of Mike Paxman whose impassioned playing provides some exciting peaks in the course of the eighteen tracks on offer here.

The ballads are here of course, but even 'Stay With Me Till Dawn' has teeth now, whilst the perfect poignancy of 'For You' (the greatest love song every written?) is still a chilling classic. But the surprises – if you've not been paying attention that is – come with the likes of 'I'm Not A Loser', which is pure North American HR and a magnificent track, or the thundering attack of 'Black Furs'. Surprising even to the devotees is 'The Hunter' (qv Free, although it wasn't actually their song) where they could be one of numerous hard 'n' heavy outfits but for the fact that Judie's powerful gutsy vocals are still obviously hers; the comment of a friend – it sounds like Judie Tzuke but it can't be – constitute a fairly typical reaction.

No-one's about to pretend that Judie Tzuke has gone HM or anything absurd like that, but what is important is that Judie Tzuke is quite clearly a rock performer, delivering classy songs with energy and attack. The fragility of yore is long gone, and there's no reason at all why anyone should be worried about being caught with a copy of 'Road Noise' in their collection. It's a bloody good rock album, a value for money double package too, and you can't ask for fairer than that. **PAUL SUTER.**

THE PLASMATICS
'Coup d'Etat'
(Capitol Records EST 12237)

THERE IS a school of thought that would have punk and Heavy Metal kept entirely separate, never the twain daring to meet. This is a shame because each could profitably learn from the other and, given the existence of bands like the Damned, the Lords of the New Church and, yes, The Plasmatics, only the most die-hard fan would refuse to recognise the vast scope for potential cross-over.

More specifically, much as I disliked this album on the first spin, words like "appalling" and "dire" drifting across my brain, with a more concentrated effort the thing actually grows on you. Richie Stotts' guitar breaks are some of the heaviest you'll hear this side of Angus Young. Ms O'Williams' vocals grate like caustic acid, save on 'Country Fairs' which contains brief snatches of a more delicate side to her larynx. Indeed, The Plasmatics are no strangers to the concept of noise as art, first proferred by the godfather of punk, Lou Reed, and here take it as far as sanely possible; they even do an extremely competent cover of Motorhead's 'No Class'.

Listen, this is a no holes barred, no punches pulled Metallic Punk album, and you could wade through an awful lot of pretty tedious HM lp's before finding another album as heavy as this. 'Coup d'Etat' overflows with venom and invective, if you can handle the reciminations do yourself a favour and nab a copy of this. Happy listening. **DAVE DICKSON**

STAMPEDE
'Way Up In The Air' (Polydor)

WHEN is an LP not an LP? When it's an eight-track twelve-inch extended EP of course!! Confused? Well you may be. This is an LP of course but as it represents Stampede's debut offering with a LIVE package ... the band themselves are not keen that it should be projected as their first album. Their record company has done them proud by keeping thesprice down to around £2.49 (hoo-ray!) and the brief is to look upon this piece of plastic as an official bootleg. It comes packaged as such so keep that in mind ...

The tracks were recorded in July at the Mildenhall festival and a month later on the Friday at Reading. Four from each. The "feel" of the gigs is authentically reproduced by the characteristic open-air sound and the record presents Stampede very faithfully. No Eagles-style studio re-recording here – just the bare minimum of touching up that hasn't extended to the removal of the mistakes. There aren't many of them but the one or two that are audible make it so much more credible and remind you that they are only human.

Virtually the whole set is included beginning with the powerful pairing of "Missing You' and 'Movin' On'. The latter is particularly strong with its mid-way pause as the song gets stripped right down to the bare rhythm. The chorus returns then it goes straight into a fast yet fluent guitar solo from Laurence. His playing is quite superb through-out.

'Days Of Wine And Roses' comes from Mildenhall – its first public performance – and still manages to sound great. Quite different too, to the single version.

Personal favourite is 'Baby Driver' with a swaggering riff reminiscent of the old chestnut 'Rocky Mountain Way'. It follows a fine rendition of one of the other highlights – the moody 'Shadows Of The Night'.

NEIL JEFFRIES

MIDDLETON CIVIC HALL
FRIDAY DECEMBER 3rd
8.00pm 1.00am
HEADBANGERS BALL
with
JOHN BRENT ROCK ROAD-SHOW
The heaviest Rock Disco in the North West
Admission £1.25 at the door
Over 18's only

ANGRY ANDERSON Rose Tattoo

With hardly a pause for breath in between visits to their local purveyor of 'skin illustration', Angry Anderson and his antipodean allies have embarked on a five week trek across the United States as support act to the comparatively normal and restrained Aerosmith and the even more normal Pat Travers. The tour finishes on December 19 whereupon the boys will be returning to Sydney to spend Christmas in the company of a crate or seven of Fosters.

Meanwhile, back here amidst the wind-swept streets and the snow-driven hills, us pomms will have to console ourselves with the release of Rose Tattoo's latest metallic meisterwerk, 'Scarred For Life', and the prospect, of a UK tour early in the new yea

pic by Ross Halfin

Carpet Blaggers

CHINATOWN: (left to right) John Barre, Danny Gwylym, Steve Hopwood, Steve Pragnell

But it could work for Chinatown

"OH GOD, not 'im again!" are quite simply the only words which any self-respecting member of the *Kerrang!* staff can utter when the distinctly 'rock star' – like frame of Chinatown's bassist John Barre saunters into our working area.

For John is A Hustler, one of those guys who'll make a pain of himself to as many people as possible in order to push he and his band to the fore.

But despite the 'OGN IA' syndrome, I have to admit that I regard John with a grudging respect – a man who gives it his best shot and comes clean about his intentions. Thus, the chance of a free late breakfast in one of Covent Garden's less exotic greasy caffs, was just *too* good to miss and I find the tape whirring, gobbling John's words, while I tuck into a frightening greaseburger!

"You're right that I *am* the pushy one but the band accept it . . or maybe have to. It's always best for one individual to look after the promotion side and I've always been the one to want to get involved and be the mouthpiece. Maybe I've done it too well because some of the London bands who've been working longer but are only on the same level as ourselves think that we're just a bunch of young upstarts."

Well they might too, for Chinatown have appeared around London, ligging and playing, with increasing regularity over the past months. It was the momentous day when John packed his bags, kissed his mummy bye-bye in the homely town of Portsmouth and left for London with dollar-signs flashing in his eyes, that the band's career began to take off in earnest.

"You just do not realise how important that move is until you actually get to London. We spent two years trekking around the country going to the likes of Chorley, Leeds, Newcastle and Birmingham and we pulled four, five or six hundred people everytime – even as many as a thousand in Sunderland and Reading. We had an album, 'Play It To Death', and a single too, called 'Short And Sweet', but we weren't attracting attention and making the crucial steps. London bands such as Girl were grabbing all the press whereas we were actually doing better than them."

According to John then, the streets of London *are* paved with gold.

"Oh no, no way! It took a lot of hard blag for us to reach the position we're at now (note that 'blag' is a key word in the JB vocab!). When I first arrived in London I knew nobody, but blagged (there it goes again) my way into the Marquee to see the manager. I got on well enough with him and he advised me to go over the road to ITB (the big-wig agency) where I met Jonathan White, who now handles our affairs. Things kept growing. Four days later we were headlining the Marquee and on our way.

"More has happened by simply being in touch, because what breaks bands is good managers and good press. The record companies take a lot more notice of the press than they'd like to admit – just look at the success of Marillion as a prime example."

But with our John's blag capabilities Chinatown have surely got a deal, I can hear you scream. . .

"A deal's gonna happen, it's just a case of which company we'll go with. The problem is that a lot of labels have been put off hard rock bands by the glut of acts who were signed up a couple of years back and did absolutely nothing. I'm talking about the likes of First and White Spirit. We've now played Reading, however, done a session for the BBC Rock Show and are one of the biggest crowd pullers at the Marquee – fact! So we've done everything to warrant a deal and a support tour, we hope to have everything signed and sealed by the end of the year."

Judging from the limited live contact I've had with the band, a support tour should rank as priority numero uno. Live at London's ZigZag Club a while back, they were messy and lacking in 'identifiability' – both musically (a mish-mash of Heavy Metal fodder spliced with American tinges) and visually (mish-mash of jeans and spandex with blond and ginger hair tinger). Vocalist Steve Pragnell stood out with his Perry-esque vocals and drummer Steve Hopwood was solid and reliable, but isn't the image just too standard to appeal?

"The promotion of our image is important and we're still learning what looks best. We've made mistakes in that department already – our first LP cover showed us with back-combed hair and eye make-up (now you'd never catch me doing that – see last issue!) and as much as London can be good for you, it can also perhaps have a bad influence in this department, because outrageousness is accepted here.

"The first time we went to Bradford I was wearing stretch

trousers and make-up. I had spikey orange hair, the lot, and we went down averagely. People were coming up and asking why the hell we wore make-up, cos we were a good band. Our immediate reaction was: 'Don't be ridiculous. Anyway, they're all Northerners!' But then we realised that there are maybe 20 million Northerners and it was about time we took some notice of them.

"The next time we went back I just wore an old pair of jeans with my arse hanging out. We played worse but went down a hell of a lot better, which may be depressing as a musician but does reveal the practicalities of the situation. Everything's sold on image and when you're aware of what the punter wants, then you're on the way to selling records."

But we seem to have digressed from the subject closest to John's heart – blag in the name of Chinatown, and as far as gear is concerned, he seems to have got his act together in admirable fashion.

"We've managed to secure some promotional deals with Hi-Watt, Kramer and Ludwig is obviously an incredible help. Most bands who clinch a deal spend a good 10 to 15 grand of their advance getting the right gear together but we've managed to assemble ours already, and at a ridiculously cheap rate. It's just a question of a lot of blag and going for it. If you don't go for it you won't get it – it's really as simple as that."

John's attitude strikes me as redolent of the American business style – if you can call it style! Wouldn't it suit the band better to be in the States?

"This country counts more than any other in terms of worldwide respect, but the States is 44 per cent of the world record market. I don't want to be an arrogant bastard by going straight over there but I would if the prospects seemed better. Even if you're only a minor success in the States, you probably still sell more records than the top bands in Britain. If things don't click here in six months, then we probably will go to America, start from the bottom in the clubs . . . and work!"

What really intrigues me is how John manages to survive in London on little money.

"I do have a small income and savings, but I get help from young ladies who cover me financially."

Ah, so you use people?

"Those girls use me in the same way, though. They buy me drinks and something to eat and I get them into the Marquee free or into a party which I've been invited to. You scratch my back. . . ."

It all sounds dodgy to me, but the message is clear. Lock up your daughters and watch out for Chinatown.

HOWARD JOHNSON

SINGLES!

reviewed by MALCOLM DOME

SLADE: '(And Now – The Waltz) C'Est La Vie' (RCA) *Slade are the Liverpool FC of rock – they may have seen better times, but they're still a good bet for honours. 'C'Est La Vie' sees 'em returning to the balladic format of 'Everyday', with a swaying, soothing tune that immediately buries itself in the wallet. However, the old gutsy punch of da boyzz is, thankfully, never far from the surface. An indispensible buy.*

THE CHURCH: 'Temperature Drop In Downtown Winterland' (Carrere). *A suitably esoteric title for a four track EP that captures these Aussies in prime form. Two of the cuts may already be familiar to you, viz the masterly 'Unguarded Moment' and 'An Interlude'. But the brace of previously unreleased numbers here ('Sisters'/'The Golden Dawn') emphatically make this effort worth shelling out for. Both amply display the band's capacity to shock and surprise with frightening intensity. Listen to the Church – they might well be the most important band of the rest of your life!*

COLD CHISEL: 'Forever Now' (Polydor). *A lacklustre cut from the generally impressive 'Circus Animals' LP. Don't be fooled by the faceless Dire Straits/Police/Journey style of this ditty, for Chisel are, in point of fact an excellent Aussie hard rock combo, as the aforementioned 'Circus Animals' set amply proves.*

GYMSLIPS: '48 Crash' (Abstract). *The old Suzi Quatro hit given a raw, fresh, eighties update. True, the musicianship isn't of the highest order, but the sheer rabid enthusiasm of the all-girl trio more than compensates. I can't see it being a national hit, but that doesn't stop this seven incher from being bona fide FUN.*

THE SMART: 'This Time' (Complex). *Now, this London quartet did themselves no harm on their recent support slot with Joan Jett. And 'This Time' shows they've what it takes to go far. A combination of Sweet/Slade/Faces, the balance is plum on line, with a booming drum beat from Roger Travis underpinning the entire arrangement with colossal confidence.*

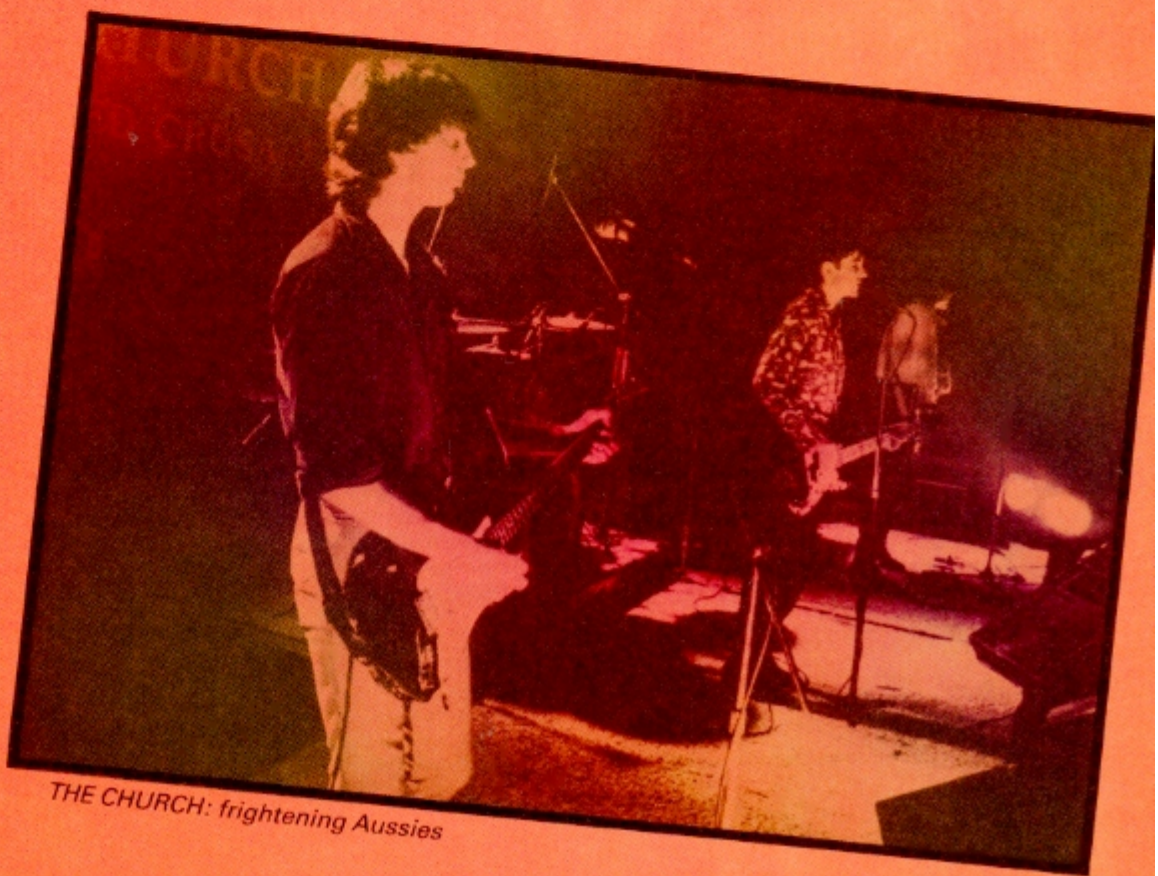
FRAMED: 'Wonderland' (Thunderbay). *Negative points first: This is messily arranged, grotesquely produced, and way too long. But ... there's a joyous, gawky melodic charm here that simply won't be denied. If this collection of ex-Sham 69/Elgin Marbles/Girlschool musos take the time and effort to develop what talents are displayed on this one-sided single, then they could have the framework (groan!) for success.*

STATIC: 'Voice On The Line' (EEYO). *Surrey-based Static are rather good. Very redolent of American AOR, but with an undercurrent of Brit bluster, this track has the individual hallmark of quality stamped through it.*

HEAD ON: 'Throw The Book' (JAM PRO). *Thrust into my grubby mits by Kerrang's own US metal expert Xavier Russell, 'Throw The Book' is an arrogant slice of hip-shakin' Californian class. Badly produced, nonetheless it holds out much hope for this quintet meeting success Head On. Definitely stadium-headlining fodder.*

LE MAT: 'Waltz Of The Fool' (Wham). *Highly eccentric mixture of Jethro Tull, King Crimson, and Man. The carousel swing of the tune is at once both menacing and relaxing. Another progressive/underground rock outfit well worth hunting down.*

DAVID O'LIST: 'Fallout Love' (Underground). *Good to see the old Nice guitarist back in the groove. Mind you, this sounds more like Hawkwind recorded in a slum garage than the Nice. Still, it is a well-constructed modern love song, with an acceptable line in cynicism. If for no other reason, I hope it's a hit, 'cos then, at least, someone, somewhere might start to relaunch all of that classic Nice back-catalogue!*



THE CHURCH: frightening Aussies

BLINK AND blink again. Above is the picture you thought you'd never see: Ace Frehley, less hirsuite than normal but unmistakable nonetheless, decked out in full stage regalia and nestling nonchalantly within the Kiss ranks.

As you're no doubt aware, rumours surrounding the guitarist have flown fast and furious of late, some claiming he'd gone solo others that he'd just (hic) gone, but all have been staunchly denied by management and band, who could now be excused for collectively dubbing their forthcoming post-Xmas dates the 'We Told You So Tour'.

Personally, I'm still not convinced that Ace, despite getting sleeve space for his features, plays on 'Creatures Of The Night', Kiss' latest, strictly metallic, offering but there can now no question that the other-galactic one will continue to play out his fantasy role to the hilt, plans to introduce another guitarist at the side of the stage (Steve Casey in drag?) having been firmly knocked on the head.

"Actually, Ace is lucky to be alive," reveals Paul Stanley over the Kerrang! *hot-line. "He didn't really want people to know but he had a very bad car accident a few months back and completely totalled his Porsche. He's still in pain and has a bit of trouble 'whiplashing', but at least he's in one piece."*

Despite this dramatic, real-life reconstruction of 'Detroit Rock City', however, the band have lined up a heavy touring schedule that should keep them busy for most of next year. Originally, they were due to play some South American shows but for political reasons these have had to be cancelled and Alberqueque, New Mexico, on Dec 27, is now the opening date, heralding a further 99 gigs over a five month period. Kiss' first US tour in some three years, it'll see the four playing 8–20,000-seaters and taking in places they haven't shaken since the early the days.

Older, harder material has now been introduced – 'I Want You', not performed live since '77, will certainly feature and 'Deuce' and 'I Stole You Love' have been rehearsed – as well as a new metallic stage (right), recently unveiled for nigh on 300 media persons at a press conference (!) in Los Angeles where these pics were taken. As you can gather, the theme is a military one, a tank to be precise, the turret and gun (which works, I'm assured) acting as a base for Eric Carr's drums and the treads, illuminated naturally, flanking the stage on either side.

This set up, which probably won't be seen in Europe till late next year, perfectly complements the 'Creatures Of The Night' album in reflecting a new-found hunger and aggression within the Kiss ranks. No more compromises, no more half-measures . . . and definitely no synths!

"Our road crew have direct orders to kill all synth players that approach the stage," warns Gene Simmons. "Our aim, as it's always been, is to get up onstage and put on the greatest rock 'n' roll show in the world!"

(to be continued – without a doubt) DANTE BONUTTO

pic by Chris Walter

SNAKE CHARMER

by Dante Bonutto

'An' here I go again on my own,
Goin' down the only road I've ever known'. (David Coverdale, 'Here I Go Again')

SINCE EARLY this year when all suddenly went quiet on the Whitesnake front (established personnel opting for no-comment conversation and ducking all pertinent probing with 'name, rank and serial number' responses) guesses and bets have flowed unchecked, touching tidal wave proportions with the official confirmation of the forthcoming UK tour. The mighty rattler, long subdued, had at last coughed up the cobwebs and was primed once again for an injection of venom, nationwide.

Coverdale, predictably, was still at the helm, but who was manning the oars? The permutations were endless, the intrigue *Crossroads/ Coronation St/Dallas* (delete according to taste) compulsive. For a long time the true situation remained unsussed with rumours flying to and fro like demented fruitbats, most seeming to spring from nowhere and most well wide of the mark.

One had David Big E-ing the band on the punk-like premise that rock'n'roll was a young man's game, while another, a variation on the theme, had the dismissed personnel refusing to budge, a bizarre idea conjuring visions of an arthritic, wheelchair-ridden troupe chaining themselves to the EMI railings and thrusting obdurate, 'we shall not be moved' placards under the noses of passers-by.

And as for potential new recruits . . . Jimmy Page was certainly the hottest contender, a rumour that reddened ears on both sides of the Atlantic, though Pink Floyd's Dave Gilmour and Bad Company's Mick Ralphs have also had their names dropped in dark, secret places.

On a different, more drastic, tack word came that Coverdale had tired of his reptilian rabble-rousin' and decided to give it a go with either Bad Co (an enduring slice of gossip not to be taken seriously), or a pre-Graham 'no more jokes, honest' Bonnet MSG.

Fingers were being pointed at the slightest provocation, but behind the blur of flying digits it was clear that something was amiss – there was no contradictory claim or statement of intent from the Whitesnake camp and, with Bernie Marsden going off to form his own band, SOS, and Neil Murray and Ian Paice falling in behind Ozzy fave Gary Moore, both live and in the studio, change, and dramatic change to boot, seemed a likely, logical assumption.

And that indeed has proved the case. With the British tour now poised to get underway, only Micky Moody (guitar/vocals) and Jon Lord (keyboards) remain from the original line-up – Coverdale excepted – the latter having recruited Cozy Powell (drums), Colin 'Bomber' Hodgkinson (Bass) and Mel Galley (guitar/vocals) to give the band a new, more committed edge. Tunnel vision in the best sense of the term. Fresh blood assembled and concert halls booked, the chief Snake was finally ready to talk . . .

I'd last met the one-time Purple frontman outside a Boston hotel a couple of years back, in the middle of Whitesnake's first US trek. And, renewing the acquaintance at his publicist's London office, it's clear that time has taken little toll on image. Clad in denim (jeans)), leather (jacket) and an obligatory touch of snakeskin (tie), his only noticeable concession to contemporary trend is a pair of woollen ankle-warmers and a couple of millimetres off the celebrated mane, still copious enough to provide the archetypal rock'n'roll silhouette.

A coffee and some preliminary chit-chat later, the scene shifts to an upstairs room where a bottle of white wine is chilling nicely in the fridge and, seats taken, glasses brimming and tape machine awhir, we begin a comprehensive run-through of the year, examining the complex events that have made this encounter so long-awaited.

Though clearly relieved to be setting the record straight, David picks his words with care, not wanting to gloss over matters or sweep them under the carpet yet at the same time concerned to avoid litigation. From his point of view there's been quite enough already for, as well as shaking up band personnel towards the end of '81, he also determined to divest himself of manager John Coletta, an inheritance from his Purple days, a move that solicitors advised him could best be effected if he kept his mouth shut. Hence The Silence.

Listening to 'Saints An' Sinners', the band's sixth album, however, it's plain that these 'behind the scenes' goings-on have done something to stem creative juices, an unfortunate yet predictable occurrence. Recorded with the same line-up that handled 'Come An' Get It' (the only difference being the appearance of Mel Galley on backing vocals), 'SAS' is really already out of date, a part of Coverdale's past and hence likely to reflect the problems that have dogged him in recent months.

The LP cover (a photo of a statue long assigned to the Coverdale khazi), has an interesting ambiguity, but with the exception of 'Here I Go Again', the single, and 'Crying In The Rain', an epic knee-trembler launched on some exquisite slide guitar from Micky Moody, the material and the playing are rearely more than average. Coverdale, his colossal chords very much the saving grace, disagrees . . .

"I would say that it's the best thing we've done; certainly my singing has never been better . . . 'Victim Of Love" is a great little rock'n'roller, 'Bloody Luxury' I like very much, I can see that going well in concert, and 'Crying In The Rain', from what a few people told me, could well be the new 'Mistreated' (let me add a 'yea' to that), and it's time for a change anyway.

"If I didn't think this album was up to standard I'd have burnt the masters, though I'd probably have ended up floating in a river in Hull. It's a fine testament to the power of 'de Snakes but the next one will be even more powerful, that's for sure!"

"The day after I settled the new management deal I went backpacking on Dartmoor with Cozy. This was just after seeing An American Werewolf In London which is hardly conducive for having a tent flapping around your ass. It was a bit decadent, with the booze and everything . . ."

When did you realise that there were problems within the band

"Well, I flew off for my annual holiday which I always use for writing and topping 'n' tailing my songs, swam a lot and came up with some of my best tunes. I really wanted to go for *the* album, but when I got back everything had changed. Jon was just finishing off his solo project, so I went along to the studio and he said: 'what tunes have you got for us, David?' And I said: 'well, I'm embarrassed, I've got a ton of stuff, but I'm going to hold back and see what other people have got'. And what did other people have?NOTHING!"

What were they doing? "I'm not interested. I want to learn from the past not live in it . . . the last thing we did was a German tour in December and I decided that if I didn't have a good time with the band then, and I don't mean superficially, I'd knock it on the head. But the tour was riddled with illness so it would have been unfair to make a decision at that point.

"By the end of '81, however, it was out of control and I was really disappointed with my colleagues – they were cruising along on gold status and I'm hungry for platinum. To me, Whitesnake had lost its strongest element: its hunger. So coming into '82 I really made up my mind and played some horrid character, the Arthur Scargill of rock.

"I took over the completion of the album and put Whitesnake on a holding pattern. I said to the band: 'I make no promises to any of you. If you get an opportunity to join someone else, please take it'. It was also at this time that I decided to divorce my management company because I was getting more and more disillusioned with the way my career was being run – or wasn't being run.

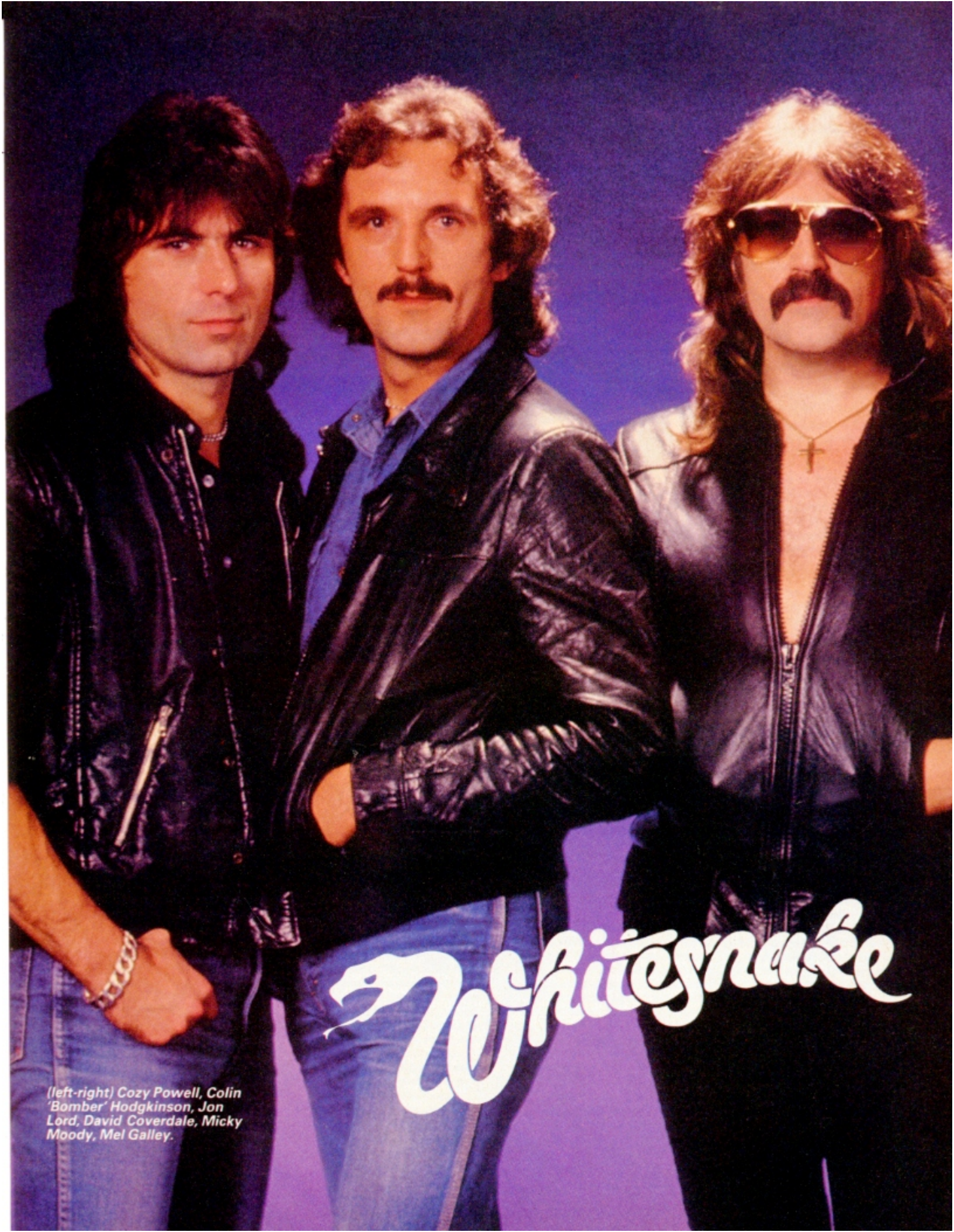
"Lots of decisions were being taken that I disagreed with 100 per cent, it was terrible, terrible. Incidentally, I also engineered it for the rest of the guys to be contractually free, but nobody's ever said thank you. Sometimes you just sit there and think why the hell do I bother?

"Anyway, it all proved very expensive but I'm pleased it's sorted out at last because in the final analysis the buck stops with me. It rests on my ass, and I'm sick of picking up the pieces of other people's mistakes. I'm not perfect but I'm going for as close as possible to that."

Perhaps the other members of Whitesnake were suffering from

continues page 26

pix by Fin Costello



(left-right) Cozy Powell, Colin 'Bomber' Hodgkinson, Jon Lord, David Coverdale, Micky Moody, Mel Galley.

from page 23

a lack of incentive; it is essentially your band after all.

"No, listen, I've always asked for everyone's opinion, but towards the end they started to get so high and mighty I thought, f- it! And when I get angry it's not a pretty sight; definitely firecrackers up people's asses time."

So what went wrong with Whitesnake in the end?

"I don't know, tell me about it. Why does a relationship with a woman get boring? Sometimes a thing has just run its course."

How did the members react when you put the band on the shelf?

"They played much, much better. They put the icing on the cake during the last week of recording but they should have delivered like that in the first place. Then the album wouldn't have cost over £100,000 which is more than the whole Whitesnake catalogue put together. It's not a piss in the ocean, but it won't happen again that's for sure. I've now surrounded myself with players who are as lunatic as I am *and* as passionate to improve."

Not all are new faces, though . .

"No, I've kept Micky Moody who's now regained the root feeling that I felt he'd unfortunately lost at the end of '81. He's coming back to earth, which is great because I love his playing, his temperament . . . and his hats! He's got the hunger back at last.

"Actually, I'm something of a private 'guitar hero' myself (see *Guitar Heroes* no 2 for evidence), though I don't think I've got the bottle to throw shapes on stage. Maybe one day, who knows. I've never played on a Whitesnake album but I did quite a contender solo on 'Belgian Tom's Hat Trick', even though it was wiped instantly and banished to the ionosphere."

Apart from Micky Moody, you've also retained Jon Lord in the ranks . . .

"Well, John enhances my songs more than any musician I've worked with. I listen to keyboard players and there's nobody as complete as Jon Lord."

And what about the new recruits?

"Let's see, I've got Mel Galley, who was formerly with Trapeze and who was supposed to be in the original Whitesnake line-up with Dave Holland, because I love his voice, his singing blends well with mine, and I'm very fond of his guitar playing. He's a fine songwriter too, we're already coming up with great stuff together . . . then on bass I've got 'Bomber' Hodkinson who's played with Jan Hammer and Neal Schon and is probably the best in the business. He's unique, a hooligan. He changed Stanley Clarke's style and he's not that old, just early 30's.

"I actually met him some years ago when he was with a jazz/rock trio called Backdoor. They were from the same area as myself, the north-east of England, and in fact they asked me to join them at one time but I thought what the hell can I do there? . . . No, really, Colin's great and he uses a pick which is something I've always wanted from a bass player; I adore that chunky, bottom-end sound. Apparently, Hammer won't work without him but he'll have to now, that's for sure!"

Which just leaves Cozy Powell . .

"Well, Cozy was actually the first member of the new Whitesnake – he's my right-hand man. He and I have been threatening to work with each other for years but the time and the situation has never been right before: it is now. When he left Rainbow he came to me and I said: 'I can't push Ian (Paice) out because he's doing a first class job', but I was very disappointed with the way things eventually started to slope downhill. I wish Ian had played on 'Saints An' Sinners' the way he plays on Gary Moore's album."

Has Cozy got a new solo in the pipeline?

"Oh yes, and he'll have to be careful he doesn't blow the rest of our asses off stage. It's marvellous, real heroic stuff, severe Viking shit, though I've threatened to upstage him by flying across the stage on wires in a blue suit with a red cape.

"To be honest, I just can't wait to kick ass with him because he's so root. He's an animal when he plays, the same as I am when I sing; it's a marriage made in heaven though he was seriously thinking about knocking it all on the head at one point, he was so disillusioned after his Marks & Spencer's Group, MSG or whatever."

Weren't you tempted to gather younger musicians around you this time though?

"We'll, a lot of people told me I should but I don't really like white noise merchants, they all sound the same, besides which they haven't got the bottle. When Powell goes into his double bass drums it's just frightening and would blow a kid off stage. It's actually a physical thump in the back . . . but this age thing. I don't give a toss. The energy level of the new Whitesnake is gonna show a lot of supposed young bands the way home."

Why weren't the backing tracks on 'Saints An' Sinners' recorded with Martin Birch, who gets producer's credit overall?

"Well, Martin was ill at the time and I was pressured, bullshitted actually, into believing that I had to deliver the album by the end of December last year. I wanted a minimum of two week's rehearsal but we ended up with four days which then turned into two with not all the band members around at the same time. There was a pocket of feeling that we should produce ourselves, but it proved a case of too many chief's and not enough indians.

"We started off at a studio in Shepperton, Rock City, then moved onto Clearwell Castle in Gloucestershire with a mobile. In all that time I got one drum track from two weeks in Rock City, eight drum tracks from Clearwell Castle and one drum track from Britannia Row, London, which was in January this year. The rest of it was all done at Britannia Row, again in January, and I finished off the album in September/October in a three week burst at Battery Studios, London, where I supervised two guitar overdubs, did 10 vocals, all the backing vocals and mixed the single.

"Actually, we mixed the single on a Tuesday, cut it, delivered it to a security man at EMI at midnight, by Wednesday it was on its way to the factory and by Friday it was on the air. Wild! It must be some kind of record. And Birchey had to do a severe doctoring job and put everything but the kitchen sink on the backing tracks. When I recorded the vocals, they made the tracks sound really thin, but you won't notice it. I certainly hope not, anyway."

So did Bernie contribute much to the writing of the album?

"Hmm. . . he gave me a tune the riff of which was identical to that on a single by a very well known group. I hadn't heard it, so I spent ages writing a song with it and came up with a contender – I won't tell you which one it is because we changed it so it doesn't sound anything like the other one now. But I wasn't amused. . ."

Did he know what he was doing or was it just a coincidence?

"I've no idea. It's strange, though, because Bernie and I have written some good songs together."

He seems to be having a few problems with SOS at the moment . . .

"Sink Or Slim, isn't it? Right now I'm feeling just a hint bitter. The only people who wished me well when I went in to finish the album were . . . well, Moody was helping me out and Lordy was popping in every other day, but I had no message from any of the others, like: 'go for it!', y'know. The only word I had was from one member calling up to find out what his publishing was. So f*** it!"

Will you keep in touch with the ex-members?

"Well, they have my number, but I don't think they've got a copy of the album. Maybe they'll have to buy one, I don't know."

Were you worried at having to sing in the studio after the long enforced lay off?

"Oh, yeah, because it's not like riding a bike. Initially, I just did backing vocals to try and ease myself in, but the first lead vocal I did was 'Love An' Affection' and that was a straight take. Then I went on to 'Saints An' Sinners' and that was straight through too. I was singing like a dream, perhaps the lay off did me good – there's some real severe notes on 'Victim Of Love."

Did you get frustrated while contractural hassles were being sorted out?

"Oh, certainly, I had nothing all to do for six months. I wasn't allowed to go in a studio, nothing! It drove me mad though Powell was very supportive. I was really miserable, and my private life was in a shocking disarray, because I'm a pain in the ass if I can't work. I went through terrible frames of mind, up and down like a whore's tights, and I started to feel really sorry for myself. I swam in brandy for about a fortnight, then I saw my doctor who said I should knock it off.

"I had my head in my hands and suddenly my daughter became very ill, she contracted a terrible illness called *bacterial meningitis*, it can be fatal and there's absolutely nothing you can do. Thank God she came out of it without a mark and that proved to me that the only time I should ever be despondent is when I can't do something about a situation."

When were you finally free of management ties?

"August 5. It took six months but it could have taken 18 and my career would have been finished. You're not gonna believe this but the day after I got the settlement agreement I went to Dartmoor and back-packed for like 70 miles with Big John and Cozy – I call him Action Man by Powelly Toy – and then we went the whole hog and bought a load of little tents and camped out on the moor.

"And this was just after seeing *'American Werewolf In London'* which is hardly conducive to having a tent flapping round your ass. It was a bit decadent with the booze and everything, I suppose, and we ended up signing dozens of autographs" (watch out for photos of this recently repeated exercise in the Whitesnake tour programme).

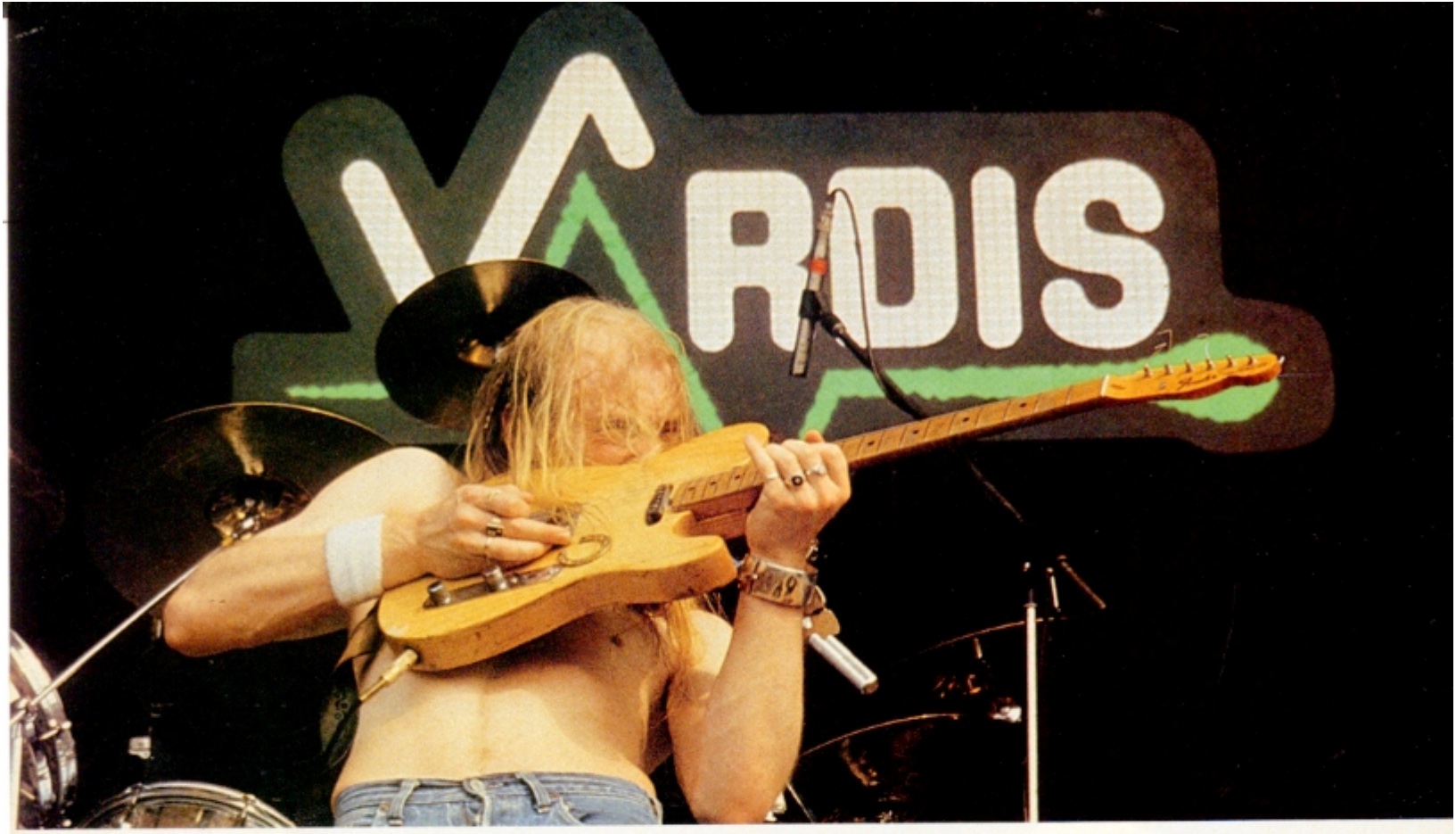
What did you make of all the rumours that sprung up in the absence of any comment from the band?

"Well, I was highly amused by some of them, in particular the one that I auditioned for Michael Schenker. The only people I audition for are the audience, you know. I *don't* audition.!"

Did you want him to join Whitesnake?

"No, not at all. I think Michael's great but he's a liability. The sooner he stops surrounding himself with people who lick his ass, the sooner he'll grow up and become the guitarist he could and will be, cos he's excellent. What happened was Cozy said he'd like me to join MSG in January and I agreed to go down and have a blow because supposedly I had to start singing very soon and I wanted to get the

continues page 37



SWEET 'N' SOUR

SO, MANIACS, whatever happened to Vardis? Two years ago, it seemed that you couldn't movefor this Yorkshire trio. Their seminal live first LP '100 MPH', put 'em well up the charts, as did a shoal of strong singles. Gigs sold out, helping build the lads a healthy grassroots following, and the media latched onto the blond-haired, bare-footed lead guitarist/vocalist Steve Zodiac as a potential star.

But . . . it all turned very sour very quickly for the band. A second album, 'The World's Insane', proved to be mediocre, failing to sell well, live shows became less frequent and less publicised, as Vardis took three or four not inconsiderable steps backwards. And 1982 has been a rock 'n' roll washout, Vardis-wise. Their third long player, 'Quo Vardis', to be honest was 'orrible, resulting in an acrimonious parting of the ways with their record company Logo. Moreover, the last time the group played a UK gig was back in June. That was at the disastrous Monmore Festival of Rock, when they were second on the bill to Hawkwind – and went down so badly, you could hear a pin drop between numbers. This was in Wolverhampton, supposedly a Vardis stronghold!

So, Mr Zodiac, what's gone wrong? "Well, it's not been as quiet or as bad as people think. Basically, what a band does is dictated by the people who run their label and manage 'em. We were let down by a lot of people at the wrong time and went through untold disruptions like having three managers in little over a year (the near-legendary Motorcycle Irene now handles their affairs) and we felt the band was being herded into a corner. So, we needed a break to sort things out.

"But, on the bright side, Vardis are now involved in a much better set-up. And, we've certainly been busy over the past few months. For example, we did a summer tour in Scandinavia, which was fabulous. We didn't realise how popular the band was over there. But there were some gigs where 10,000 people turned up! We've also been recording some demos with Nigel Gray (he of Girlschool/Police/Tank production fame), which have come out really well."

Zodiac is confident that these tapes will rapidly land Vardis a major deal. "We've lots of interest at the moment. I'd like to see us have a single out in the early part of next year. But we're gonna be very careful about signing. I hope the band will get picked up by a big company, who don't necessarily have large numbers of HM acts already. That way, we'll get a better buzz from 'em. In fact, going with a record label who've more experience with pop than heavy stuff would be a plus for us. Vardis wanna have hit singles. We'd love to cross over in the way that Quo and Rainbow have managed in the past.

"Our music has really progressed. 'Quo Vardis' shows the direction we're headed, becoming more thoughtful about how we both write and arrange songs. Vardis are not a band who wanna spend the rest of their career just regurgitating 'If I Were King' and other of our early standards."

All of which is very nice, but as I said before, 'Quo Vardis' was to my mind a weak recording. The songs were second division rock 'n' roll and the production was decidedly spoilt by a confusion of ideas. It sounded almost as if the tracks were *forced* into a pre-conception for mass string arrangements, with scant regard for balance, dynamics or taste. Besides, the Vardis public spoke volumes by *not* buying it.

"That's not at all true. The LP sold very well, but over a long period of time rather than in a quick spell. It probably would have done even betterif Logo had decided to promote and advertise it. And all the reviews we got were great. What's more our new material is even stronger. It's certainly good enough to help us make a big impact this time around."

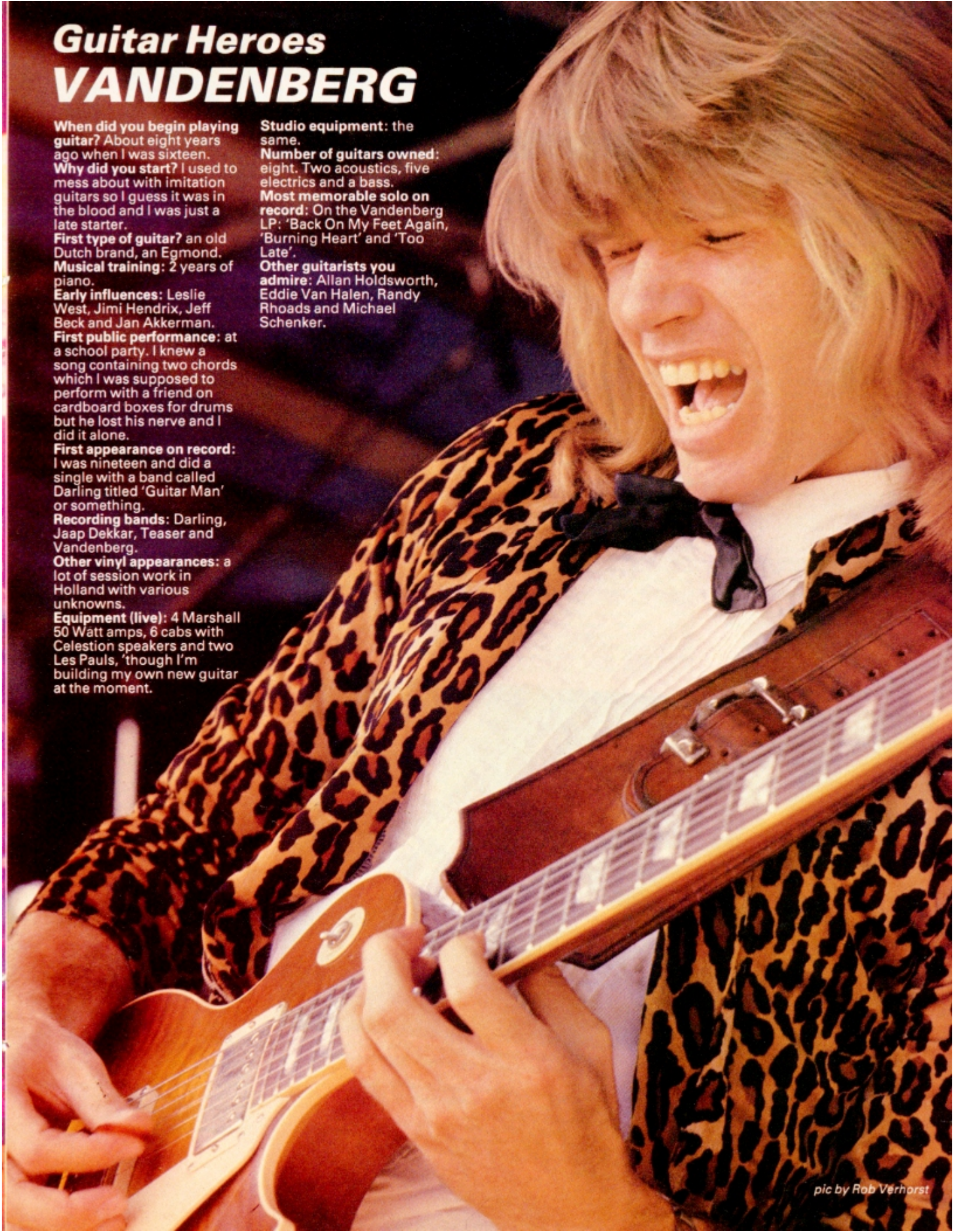
Only time, naturally, will tell whether Zodiac's air of almost utopian optimism and confidence in his 'new direction' material is at all justified. Meantime, the band (still completed by Gary Pearson on drums and bassist Alan Selway) face a more immediate test of their popularity, when they go back on the road over here for a short series of gigs towards Xmas, and follow this up with a full-blown UK club tour in January/February. So, will old Vardis fans still turn out to see them? "I've no doubts about it. Even though we've not been doing much over here recently, we still get sacks of fan mail. I'm sure, we'll come back bigger and better than ever!"

I really hope Zodiac is right and not just deluding himself. For whatever my misgivings about the band's musical direction, I still retain a great respect for both their fighting spirit and talents.

But, I'd just like to conclude with a personal plea to Messrs Zodiac, Selway, and Person . . . get back to the good-time style that you displayed so brilliantly on '100 MPH'. It's what you do best, and what you always said you most wanted to do. Leave delicate orchestral manoeuvres to bands like Magnum who use 'em best. Bring back the power and wave goodbye to string sections!

MALCOLM DOME

Guitar Heroes
VANDENBERG



When did you begin playing guitar? About eight years ago when I was sixteen.
Why did you start? I used to mess about with imitation guitars so I guess it was in the blood and I was just a late starter.
First type of guitar? an old Dutch brand, an Egmond.
Musical training: 2 years of piano.
Early influences: Leslie West, Jimi Hendrix, Jeff Beck and Jan Akkerman.
First public performance: at a school party. I knew a song containing two chords which I was supposed to perform with a friend on cardboard boxes for drums but he lost his nerve and I did it alone.
First appearance on record: I was nineteen and did a single with a band called Darling titled 'Guitar Man' or something.
Recording bands: Darling, Jaap Dekkar, Teaser and Vandenberg.
Other vinyl appearances: a lot of session work in Holland with various unknowns.
Equipment (live): 4 Marshall 50 Watt amps, 6 cabs with Celestion speakers and two Les Pauls, 'though I'm building my own new guitar at the moment.
Studio equipment: the same.
Number of guitars owned: eight. Two acoustics, five electrics and a bass.
Most memorable solo on record: On the Vandenberg LP: 'Back On My Feet Again, 'Burning Heart' and 'Too Late'.
Other guitarists you admire: Allan Holdsworth, Eddie Van Halen, Randy Rhoads and Michael Schenker.

pic by Rob Verhorst

MAYHEM!

■ **Rainbow**, who are currently touring Europe with Girlschool, have already penned in a heavy schedule for '83 which includes yet more gigging with an impending surprise announcement regarding British dates.

The band will also be recording a new album, possibly at **Abba**'s studios which has already had its portals shaken by the likes of Led Zeppelin and Saxon.

This decision has come at a time when the group are enjoying huge success in Scandinavia and there've already been chinese whispers regarding a musical project involving the talents of Ritchie Blackmore on Abba **Agnetha**'s forthcoming solo album, as Blackmore has shown an interest in exploring the mellower side of his instrument.

■ Meanwhile, still over the Rainbow front it seems that workaholic **Roger Glover** has been approached by **Girlschool** to produce their next album and is seriously considering the offer. Glover has also begun some 'rough demo work' on a projected solo album which at the moment he feels will have a rock/futurist feel and will definitely be a dance album.

■ No hint of solo efforts from the rest of the band though it seems that **Joe Lynn Turner's** former manager is making his profits by flogging off repackaged copies of the albums by Jolene's (as he is fondly referred to by his chums) former group **Fandango** which bear a sticker saying 'Joe Lynn Turner and Rainbow' ... a touch of the Brian Johnson's! The man of too many words is miffed to say the least and said in a 15 page statement that "the kids should know this is old material and not new solo stuff, although it's not bad ... (OK, Joe shaddup!)"

■ STOP PRESS ... Straight Between The Eyes' is the banner the Rainbow tour is going under (although **Rondinelli** refers to it as 'Straight Between The Thighs', for some mysterious reason) and this ominous moniker became a grim reality when Ritchie Blackmore almost concussed himself during some frenzied axe thrashing. His Fender connected somewhat dangerously between iris and proboscis, leaving the 'Evil One' with a Bash Street Kids type shiner and dented conk.

"The only thing I was worried about was the old eyesight," revealed the mean and moody one after the incident, which occurred in Frankfurt. And in true form the show goes on ...

■ **Raven** jaunted over to the States recently in an effort to prove that HM really had come to America and engaged in a special Hallowe'en party at St. George's Theatre, Staten Island. Organised by the near legendary **John Zazula**, from the Rock'n-Roll Heaven record store in New Jersey, the event included a fire-breathing dragon of some length, topless cavorters, a 6,000-dollar Harley Davidson doing a 'wheely' and, eventually, some rock 'n' roll courtesy of **Riot, Anvil** and Raven. The Newcastle band played a 90 minute set including two encores before an audience of 2500, who, apparently 'loved it'. Whether this kind of activity will catch on to replace the more traditional 'Trick or Treating' remains to be seen.

■ The first album from **Marillion** is due soon. Tentatively entitled 'Scripts For A Tearful Jester' (how's that for pretentions?), it will be produced (if that's the right word) by former Lizzy/Toyah collaborator **Nick** 'What's A Fader' **Tauber**.

■ That most stable (!) of bands **Tytan** are at it again. Seems that the quintet are decidedly unhappy with drummer **Tony Boden**, who only joined 'em a couple of months back after the lads had rejected both **Dave Dufort** and **Les Binks**. Present favourite for the gig is **Karl Reti** a former skinsman with defunct Mancunian midgets **AllZ**.

■ Sad news from the **Gillan** camp, folks. Word has it that the man is suffering badly from vocal problems. Indeed, he's been told to take at least a year's break from singing after the present UK tour. Where that leaves Ian Gillan, or his band remains to be seen. Watch out for more details in an uncoming exposé.

■ American indie label, Network, have finally got themselves a major UK distribution deal with Epic. First fruits of said contract will be **Toronto**'s LP 'Get It On Credit' to be released some time early in the new year.

■ **Mendes Prey**, who were featured in the Armed & Ready section of *Kerrang!* No. 5, will be spending the Christmas period busily. They release their new single 'On The Borderline' this month through their own label, M.P. Records. They're also included on the new 'Heavy Metal Heroes Volume 2' album with their track 'What The Hell's Goin' On' which is also accompanying a Levi's ad. on some Northern radio stations. The band will be promoting both with live shows this month, kicking off at the South Shields Legion on December 3.

■ **Status Quo** are more than a little miffed that the Musicians Union have banned all screenings of their Birmingham NEC bash in front of HRH Prince Charles. Mud, doubtless, will continue to fly ...

■ **Van Halen,** who were originally scheduled to tour Britain in January, have now joined up a series of dates which begin on March 1. The venues have yet to be confirmed but a spokesman for the band revealed that the LA rockers will be playing Manchester, Newcastle, Birmingham, London and Brighton as well as some Scottish dates. The band are currently completing their American tour, several dates of which had to be cancelled after **Edward Van Halen** suffered a hairline fracture in his right wrist. Meanwhile the axeman has just been voted Top Rock Guitarist for the fourth consecutive year by **GuitaryPlayer** magazine.

■ **UFO** have yet to find a replacement for **Pete Way** and consequently **Paul Chapman** and **Neil Carter** have been playing bass on the new album which is being produced by **Mick Glossop** who did **Gillan's** *'Magic'* LP. The UFO record should be released in early '83 and the band return to the road in February for a European tour.

■ ELP MAN STILL ALIVE SHOCK HORROR! Former **ELP** keyboard player **Keith Emerson** is indeed alive and well and is currently in Tokyo writing a musical score for an animated film. Before leaving for the East, Emerson raised more than £2,000 for repairs to his village church in Chiddingly, Sussex by running in the New York marathon.

■ Incidentally, **Pat Travers** paid Emerson a visit a while ago and did a little recording with him. According to the Canadian guitarist: "I got a call from my manager and went straight over. While I was there Keith started playing a bit of *'Tarkus'* while we were messing around and he ended up doing the whole thing. I was the only one in the room and I just stood there amazed!"

■ They're all coming out of the woodwork. Former **Free** bassist **Andy Fraser** has been recording demos with a new band called (surprise, surprise) the **Andy Fraser Band** and a deal seems imminent, possibly with DJM. Already with some vinyl out is ex-Nice axe hero **David O'List**. His new single, entitled 'Fallout Love' has just hit the shops courtesy of Underground Records, and the man is threatening to get a group together for a near-future tour.

■ **Journey** are busy working on their studio follow-up to 'Escape', having obviously gotten bored with being the subject of video games. As yet a release date has not been announced, but the word is that it should be out before the spring, and that Journey will be on the road in the States early in the New Year.

pic by Ray Palmer

PROUD WINNER of the Kerrang! **Hawkwind** *competition* ***Mark Stenton*** *from Sheffield came down to the Hammersmith Odeon for the show to be presented with one of* ***Dave Brock's*** *guitars by the man himself. Little did he know what lay in store.*

Baron Brock wanted to ensure his prized axe was going to a genuine Hawkwind fan and grilled poor Mark on the dark and mysterious Hawkwind past. Mark, needless to say, passed with flying colours thanks to his encyclopaedic knowledge of the band.

Satisfied, the Baron handed over his guitar in the company of his two dancing-android girls plus **Nik Turner** *(who apparently was asked to guest on one gig and stayed for the tour) basist* ***Harvey Bainbridge*** *and Mark's pal who points an accusing finger. A merry time was had by all, not least Mark himself who was reportedly 'overwhelmed'.*

Status Quo

"FROM THE MAKERS OF . . ."

The very best of Status Quo on two L.P.'s with an extra L.P. of classic live material recorded at the Princes Trust concert.

With full supportive band history and track information in a boxed gift set.

ALSO: A special numbered edition in a metal container, including all the albums and all the inserts. Stocks are limited so hurry.

The first truly comprehensive, definitive history of Britains giant of rock.
Includes thirty six tracks, two and a half hours of music on three records, including one brand new previously unavailable live album of the Princes Trust concert, in front of H.R.H. The Prince of Wales
This package includes ALL the hits and ALL the stage favourites
Packed with full band history, track by track information and snippets on an 8 page insert
Features the new Hit Single "Caroline"

HANG ON

Axe: rock against wimpism

"ROCK 'N' ROLL is fun, but if you ever lose sight of that fact then what the hell are you doing it for? I've always wanted to play music as long as I can remember and I've never had ideas about doing anything else.

"If I wanted to make money, then I'd be selling insurance! I can recall playing for a couple of years when all I made was 10 dollars a week, if I was lucky. But I certainly don't look back on that as being a bad experience – in fact it was a hell of a lot of fun."

Bobby Barth, lead guitarist/ vocalist with the American outfit Axe, is unquestionably a diehard rock 'n' roller. Originally a drummer, he first took up guitar in 1965 and has been striving to make it ever since.

At last, the years of hard graft are finally paying off and Barth is currently enjoying the most successful phase of his career to date. In recent months Axe have made chart impact in the States with their 'Offering' LP and they've also been out on the road supporting the likes of Ozzy Osbourne, Cheap Trick and Judas Priest.

British rock fans might be aware of the band through their two MCA albums, which emerged in the latter part of the 70's, and were somewhat uninspiring, lightweight pop/ rock packages. The 1982 Axe is a lot different and their Atco-released LP 'Offering' boasts a fine array of numbers.

Produced by Al Nalli, who also handles Blackfoot, it should be available in the UK very shortly and one suspects that when they recorded it, Axe had aimed for a more live, agressive sound than had been evidenced on the earlier platters.

Barth agrees: "Yeah, that's what we were after – we wanted to hit out much harder. The first two albums were a little too 'studio' for us and so this time we just went in there and let loose."

What happened with MCA?

"Who?" laughs Bobby. "It just wasn't right for us. We're touring band and like to be out there playing alll the ime – every night we have of fis no fun at all! When we were with MCA we really wanted to tour but they weren't into it.

"The first band to really give us a shot at touring was Judas Priest. They saw the band live and said 'Well, this is a HEAVY band!' But the problem was that people would then listen to the albums and find that they were much lighter. In fact we ended up living under that shadow for about two years."

Didn't that get a bit frustrating?

"Yeah, it did. But when we got out and did some touring, the people who saw us realised what we were all about and got turned onto us."

Unhappily though, the lack of road work during their MCA days caused Axe to break up. They recorded some demos with Judas Priest producer Tom Allom though and subsequently these led to their deal with Atco. Was it tough getting another label interested?

"It wasn't too bad actually," answers Bobby. "After the band had broken up I'd decided I was going to branch off on my own. I sat around for about six months not doing anything and then I got a call from Atco saying that they'd like to do something. So I called everybody up and we all got back together in a couple of days, although we got ourselves a new bass player."

'Offering' was recorded in February of this year and took just over a month to complete. One of the appealing factors is the strong use of vocals and clearly this was something that Barth had been keen to pursue from the outset.

"I wanted to put together a heavy band which had good use of vocals. So many heavy rock bands tend to forget about them but they really are important. I'm not talking about cissy vocals – in fact if I do things that sound a little wimpy I gag myself! I'll go home and chastise myself for it!

"No seriously, I think there's a place for good vocals in hard rock music and I always loved the way Uriah Heep used to employ them. They still managed to keep their identity and that's what I feel we've achieved."

Barth mentioned his dislike of 'wimpy' vocals (somewhat ironic in view of the early albums!) and it was a topic he was keen to pursue.

"Let me tell you something, I can't stand anything wimpy – I really can't. And there's an awful lot of shit out there these days that's pretty wimpy . . . and I certainly don't want to be a part of it."

How long has Barth held these anti-wimp views?

"My whole life! I grew up fighting and scrapping and I never had time for wimps. I can't handle anything that's wimpy. Like the other day, I bought myself a new pair of blue jeans, which I put on just before we went on stage, and believe me I felt shitty all night long! I just couldn't stand 'em."

"So we ran the truck over him a few times!" interjects drummer Teddy Mueller.

Barth laughs loudly, and indeed it wouldn't have surprised me if the drummer's words had been true. Bobby Barth is a pretty tough looking character and his manner of attire (faded blue denims and old leather jacket) suggest an air of street credibility.

"Oh yeah," he confirms, "we're definitely street. We dress street, we act street and we breathe the streets. We're street kids. That's how we grew up and that how we'll die!"

Does he consider Axe to be an HM band?

"Well, that's what everybody's been calling us but we've always figured that we were simply a rock 'n' roll band. I don't know if we're heavy metal, in fact names don't really matter. It's the music that counts."

With 'Offering', Axe have certainly proved their vinyl capabilities (check out their electric redition of the old Montrose classic 'I Got The Fire' – very impressive.) Whether they can deliver the goods on stage I've yet to discover but according to Barth: "Playing on stage is what this band's all about – believe me!"

STEVE GETT

RUSH

Sounds Fan Library No. 6 features RUSH – 48 pages of exclusive new colour pix and interviews with Geddy, Neil and Alex. In your newsagent on December 9 price 90p – or direct from us by post. Send £1.00 (cheques and postal orders payable to Spotlight Publications) to Subscriptions Dept, Morgan Grampian, 30 Calderwood Street, London SE18.

KONCERTS!

HALLOWEEN SPECIAL Y&T, MOTLEY CRUE, RANDY HANSEN. Concord Pavillion, California

PICTURE THE scene if you will, a perfect Californian evening a clear sky and a full moon, and its halloween; the yanks make real big deal out of it. So there I was minding my own business strolling up this steep hill towards this spectacular outdoor amphitheatre which is actually set in a hill. All of a sudden I felt a tap on the shoulder, turned round and nearly jumped out of my skin, standing in front of me was a Maiden fanatic wearing an 'eddy' mask over his uncle ned. Good job he hadn't seen 'Halloween III', the movie, otherwise he woulda been a goner.

Opening up the evening's entertainment was **Rany Hansen**, who you may remember released a very promising album on Capitol a couple of years back. I thought Randy was gonna be a mega star, but the album didn't shift the units, and has since been dropped by Capitol. So this is the Hansen comeback if you like, new band, new songs and a new image, which sadly turned out to be very disappointing.

He looks more like Ted Nugent these days, and believe it or not is now playing second rate heavy jazz rock. Most of the songs were instantly forgettable, I much preferred the older band and the Hendrix rip-offs were superb. Still Hansen seems to be popular as ever and still chews on his guitar strings, and encored with a couple of Hendrix originals.

Being an avid fan of **Motley Crue** and glam rock in general, I was naturally looking forward to the M.C's set, and you guessed it they were totally O.T.T, and delivered perhaps the greatest glam rock show of all time, and that includes KISS. As far as I was concerned Motley Crue completely blew Y&T off stage, no wonder they wanted to ban the Crue's special effects (they failed).

The Motleys opened up with the very catchy 'Take Me To The Top', and straight away I could see class. Tommy Lee has gotta be one of the flashest drummers around, spinning the sticks continuously in his hand, never dropping them, and during 'Looks That Kill', one of the many new numbers they played, Lee hit the snare drum so hard the stick went thirty feet up, and he dumb-founded everyone by catching it in the middle of a drum roll.

As for the rest of the band, well Nikki Sixx stalks around the stage just like Gene Simmons, Mick Mars meanwhile is the quiet one of the band and simply relies on just playing killer lead guitar. Vince Neil takes over where Dave Lee Roth left off, and had little trouble in getting the 9,000 present to chant, "LIVE WIRE". The Crue's new material is a lot stronger than anything on their debut elpee, 'Shouth At The Devil', 'Red Hot' and 'Running Wild' and 'Hotter Than Hell' (not to be confused with the Kiss toon of the same name) were all out'n'out headbangers. Can't wait for the new album.

But the highlight of the show came during the encore, half way thru 'Knock 'em Dead Kid', which was dedicated to the ol' bill. Vince Neal lighted a torched from one of the candelabras on stage and set Nikki Sixx on fire, a great stunt. I'm still trying to work out how it was done. A great way to end their set.

How could Y&T follow that? By starting their set with 'Open Fire', of course. Y&T won the audience over immediately. This is their home town after all. Dave Meniketti was in fine form running all over the stage, and played fine renditions of 'Dirty Girl', 'Don't Wanna Lose You', 'Hurricane' and 'Hungry For Rock'. Pretty much the same show as performed at Reading, so I won't say much more except that they got three encores. A great show. Motley Crue won the day for me, though I'm sure Y&T fans will tell you otherwise.

XAVIER RUSSELL

MAMA'S Boys: gonna be big big big

pic by Justin Thomas

THUNDERSTICK/BLACK ROSE Marquee, London

THE SPARSE audience were treated to a wickedly good show from two bands that had to work hard to get any kind of reaction whatsoever. This was London's second chance to see Thunderstick, and sadly, due I suspect to a less than ecstatic press response to the debut, the fans were noticeably lacking in numbers.

But this time around there was a complete turnabout, Thunderstick are a viable proposition, Barry's drumming has always been good, but the extra spark of his admittedly gimmicky appearance gives the band a valuable two pronged focal point.

Two pronged because of the raunchy sex appeal of vocalist Vinni Munro. Of course merely looking good isn't sufficient, and her voice, especially on out and out rockers like 'Feel Like Rock'n'Roll' and the closer 'Lights (take me away)' completed an attractive – albeit small – package.

However, having raved on about imagery and its benefits, I do think it's about time Thunderstick stepped down and allowed the music to speak for itself – gimmicks are fine to a point, but when you've got something musically as promising as Thunderstick (the band) have I don't see any need.

The support band, Black Rose, also might well have a bright future ahead of them. Hailing from Middlesbrough they play a hard fast rock'n'roll style with plenty of cliched HM guitar hero posing and all that! Quite amusing as I counted fifteen people standing in front of the stage at the time. But that's all in their favour. The songs are good, and if the band have the guts to get up and pose in an almost empty hall, God knows how they'll behave in front of a couple of thousand punters!

NICK KEMP

ROCK GODDESS Marquee, London

THE CONCEPT of 'women in rock' is not something new, an attempt by women to become accepted for thier musicianship rather than their bodies IS a rather more recent innovation that some, Judie Tzuke and Kate Bush for instance, have managed to great effect; but women as serious musicians in Heavy Metal? Ah, come on, pull the other one. This last bastion of male chauvinism accept a woman as anything other than a sex-object? The very idea is laughable ... Sexism is alive and well and living in modern music, and there are doubtless those, misguided fools, who are proud of the fact.

I am not aware of guitarist Jody Turner's politics, and I hardly think they are relevant to what Rock Goddess play but, consciously or otherwise, she is making bold steps towards being recognised as the frontman (I refuse to write 'frontperson') of an HM band and not merely an 'all-girl' group. It would be easy for Rock Goddess to sell themselves as such particularly when they have an ace in the pack as decorative as bassist Tracey Lamb, who must surely count amongst the prettiest girls treading the boards at present, but, to their credit, they've fought shy of that and gone for broke as a serious band instead.

However, despite this commitment and determination, they may falter for lack of strong material. Ms Turner may be a prolific and competent composer (listen to the new single 'Heavy Metal Rock'n'Roll', 'Start Running" or 'One Hot Night') but her songs lack a sense of real cohesion or memorability and her voice, too, rarely stretches beyond a screech. Time and experience may minimalise the problems though.

In the meantime Rock Goddess can take great heart from this start to their tour with three encores being demanded and duly delivered. They are going to find the task ahead of them tough, to say the least; and, while they can count on my unguarded admiration for their stand, I remain less convinced as to their musical prowess. We shall see ...

DAVE DICKSON

BUDGIE/CHINATOWN Lowestoft, South Pier

EQUIPMENT hassles and a crowd that wouldn't know a bright new talent if they shared a bed with it couldn't stop Chinatown convincing at least part of this apathetic gathering tonight. The slow, balladic 'Time Will Tell' was very memorable chiefly for the majesty of Steve Pragnell's soaring vocals. But they were really all about punchy, hard, riff-rock like 'I Need Your Love' or the last number 'Back On The Streets' which were both excellent. Chinatown worked hard here for little reward, let's hope they see greater success soon.

Success and the name of Budgie have never really been synonymous. In their long career it has rarely been 'hip' to even admit to liking them. But if this performance proves typical of the tour ... then forget your prejucices, quit sniggering and get a ticket! Failing that buy the new album 'Deliver Us From Evil' because that's what's made all the difference.

The set featured eight tracks from it – beginning with six in a row. A recipe for disaster? Well no, because once the crowd realise they'll have to wait for the oldies then they are forced to listen attentively.

'Hold On To Love' and 'Truth Drug' came first after a keyboard intro ... yes Budgie are a four-piece for most of the evening. The synths did seem a little loud occasionally but they worked excellently as a link between the tail-end of 'Finger On The Button' and 'Flowers In The Attic'. The lights dimmed then rose to reveal John Thomas' switch from Flying 'V' to a flashy Union Jack Strat ... nice one! The lyrics told a sad story and Burke Shelley's impassioned vocal put it across beautifully.

'Turn To Stone' and 'Heavy

pic by Ray Palmer

THUNDERSTICK in a bit of close harmony work with vocalist Vinni Munro

Revolution' were played for all that wanted "oldies" (not that old admittedly!) but the latter proved popular enough with the mob at the front responding to Shelley's "let's see some dandruff" request. For those with more elephantine memories there was an 'In For The Kill'/'Rape Of The Locks' medley to close the set and a storming 'Breadfan' encore. But make no mistake it was the new material that made this show so good – the band's enthusiasm for it was clear to see. Good grief! Even drummer Steve Williams appeared to grin as he grit his teeth pounding away at the back ...

Not everyone was quite so content obviously, but once even the staunchest of old fans is familiar with the new set then surely they'll be as impressed as I was.

NEIL JEFFRIES

MAMA'S BOYS
Marquee, London

IRISH rockers Mama's Boys stunned a capacity crowd at London's Marquee club as they stormed through a fifty minute set that left the majority open-mouthed in admiration. Even my usually frequent sojourns to the bar were rendered impossible as my legs turned to jelly at the sheer excellence of this latest combo to hit these shores from the Emerald Isle.

Like their predecessors – Thin Lizzy, Stiff Little Fingers and influences The Horslips – Mama's Boys possess that almost exclusively Irish phenomenon, namely melody, sheer power, balls and instrumental finesse, but still maintaining downright commercialism. Take 'Belfast City Blues', a touchy subject at the best of times, especially for those who really know the situation (I don't pretend to). The song is commercial enough to storm the charts, but you can still feel the pain that comes from singing about the situation.

Mama's Boys are a hard rock band, but their roots lie in Irish folk music and touch on the blues (the purest form of rock'n'roll) and it's this deep rooted affiliation with melody, coupled with absolute power, which doesn't, in this case, corrupt absolutely, that won over the Marquee audience. Guitar supremo Pat McManus set the brain reeling and the body unwittingly moving as he let rip with a number of hooks that are destined to be added to the guitar hero handbook.

'Runaway Dreams', 'Straight Forward', 'In The Heat Of The Night' you point to a number on the band's set list and you've pointed to a rock classic. The forthcoming single 'Needle In The Groove', the wickedly brilliant encore 'Demon' etc. etc. I could go on and on but space as usual won't permit. Just let it suffice to say that Mama's Boys will be one of the biggest things to hit the music business since the Stones and you can quote me on that.

NICK KEMP

SMART
Hammersmith Odeon

THE ON-OFF-onoff career of Smart (formerly The Smart in case you're wondering about a possible connection) could now be permanently on if their presence and performance on the recent Joan Jett tour is anything to go by.

Spearheaded by Dave Martin's endearing arrogance, the band's attacking blend of Cheap Trick pop-rock finesse and Small Faces style down-home roughhouse charm, Smart have an immediate impact on their audiences. At the Odeon they got no soundcheck (although to be fair Joan Jett had looked after them well throughout the tour) and the consequences veered from reasonable to bad, but Martin was able to get away with amazing liberties and win the battle. A ripple of applause earned 'any more? Can you manage any louder than that? This is Hammersmith Odeon, not the Marquee'. What gall, what affrontery, what a performer to be able to get away with it!

His affected, effective vocals front the music with similar cheek, but it's the band's superb playing that makes them so impressive. Dave Martin's rhythm is textured against the magnificent lead playing of John Pilka, whose creative style adds an exciting sparkle to the driving energy flowing from Geoff Myles' propulsive, upfront bass and the extravagant crunch of Roger Travis'es drumming.

The delivery is hard rock quality but metamorphoses into something a little more brittle; the songs are sumptuous structures of shimmering guitar textures and a gruff bottom end but retain a raw edge that puts the band firmly on this side of the Atlantic. The raunch is more rock than rock and roll, but the subtleties don't overshadow the basic format of delivering good quality songs whilst having a damn good time doing it – a song called 'See You Next Tuesday' can hardly afford to be weighed down with sophistication (you are privy to this initial joke aren't you?).

Irony of the night was their debut single 'This Time', which first appeared on **Cherie Currie's** 'Messin' With The Boys' (told you they were cheeky) – they don't see their own songs as potential singles, but their current form suggests that they'll be successful enough to make their own songs hits. On stage they're lethal entertainment and with judicious direction there should be no stopping them.

PAUL SUTER

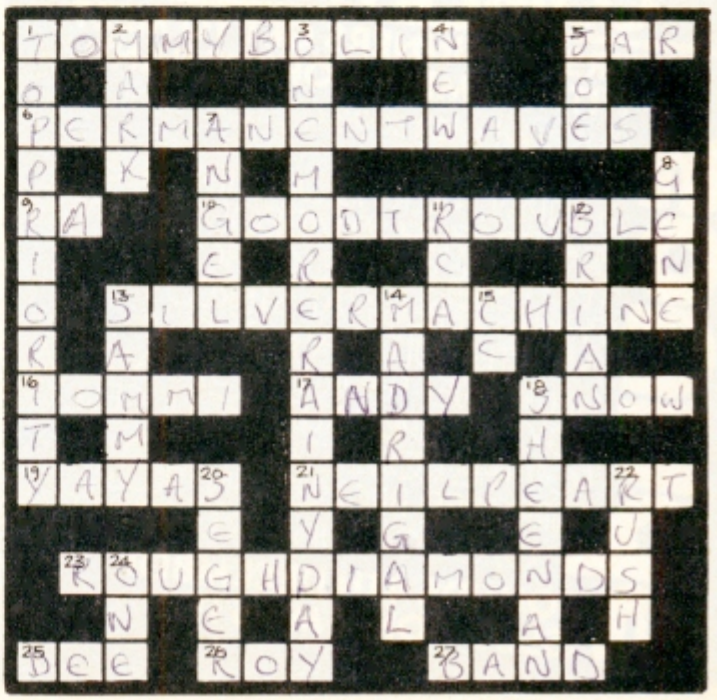
KERROSSWORD!

ACROSS

1 His first bands were Benny and the Triumphs and Ethereal Zephyr (5.5)
5 Phil hid his whiskey in one (3)
6 Do 22's Carmen rollers produce 'em (9.5)
9 Todd's God (2)
10 Nice problem for REO? (4.7)
13 Ridden into the charts (twice at least) by Hawkwind (6.7)
16 He sold his soul for R&R (5)
17 Sounds convenient for Fraser (4)
18 Weather for White (4)
19 Stones exhorted us to get 'em out (2.3)
21 He flew by night with 22 (4.5)
23 Unpolished gems from a bad co. (5.8)
25 Snider's welsh river (3)
26 This Royer has played with Procul Harum 'mongst others (3)
26 Purple wanted you to taste one (4)

DOWN

1 Urgent message from Rory (3.8)
2 Just Storace (4)
3 Famous wet B side from Purple (3.4.5.3)
4 World for 22's man (3)
5 Hendrix yelled at him (3)
7 . . . and his heavenly creature (5)
8 He's hotter than hell (4)
11 Re-arrange a car for this label (1.1.1)
12 Robertson/Tatler/Life of ? (5)
13 Just Hagar (5)
14 Elizabethan? effort from 22? (8)
15 Two letters that 'rode' the blues (1.1)
18 Fran from Boston?? (7)
20 He had a silver bullet band (5)
22 They bade farewell to William the Conqueror, Henry II etc (4)
24 How many vices at a time for 2 (3)



SOLUTION

ACROSS: 1. Tommy Bolin. 5. Jar. 6. Permanent Waves. 9. Ra. 10. Good Trouble. 13. Silver Machine. 16. Iommi. 17. Andy. 18. Snow. 19. Ya-Yas. 21. Neil Peart. 23. Rough Diamonds. 25. Dee. 26. Roy. 27. Band.

DOWN: 1. Top Priority. 2. Marc. 3. One More Rainy Day. 4. New. 5. Joe. 7. Angel. 8. Gene. 11. RCA. 12. Brian. 13. Hagar. 14. Madrigal. 15. CC. 18. Sheenan. 20. Seger. 22. Rush. 24. One.

KONTACT!

JANICE ISSITT answers your questions

A few months ago I heard a Canadian band called **Saga** on the radio. I've made enquiries about them but still know nothing. Please give me any information you have. – **Ian Sewell, Hornchurch, Essex.**

Could you please tell me if there are any plans to release the Saga album 'Worlds Apart' in this country. It would be a pity if such a talented band were lost to GB. – **Timothy Pine, Hitchin, Herts.**

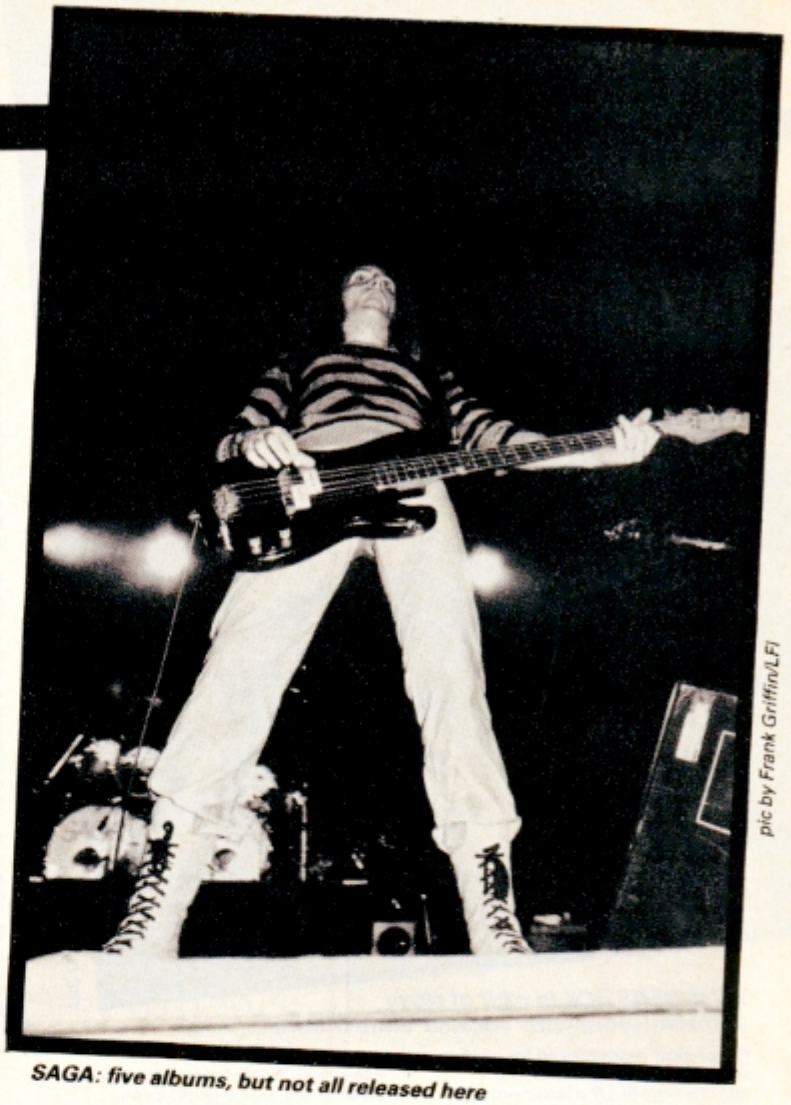
■ *Saga's line up has changed little throughout their career. Apart from two other keyboard players to Jim Gilmour it's always been: Michael Sadler (vocals & keyboards), Jim Crichton (bass), Ian Crichton (guitar) and Steve Negus (drums).*

Their first album, 'Saga' was initially just a Canadian release but after much air play and extensive touring with the likes of UK, Toto, Triumph and Max Webster it was also released in the States. The second album 'Images At Twilight' was the first to earn a release in the UK, closely followed by 'Silent Knight'. 'World's Apart' seems likely to be released here in early January, though their most recent album 'In Transit', a live recording does not appear to have a British release date set and is only available on import.

The latest news from Saga is that they'll be in this country after Christmas to record another studio album with the same producer and in the same studio as used for 'World's Apart'. Their TV special was repeated recently on ITV on Sunday November 14.

■ If you've ever wondered who paints the sci-fi covers for albums such as **Magnum's** 'Chase The Dragon' and **Diamond Head's** 'Borrowed Time' and thought it would be nice to have copies of the artwork then Rodney Matthews 1983 calender is a must. Rodney is the guy who painted the above mentioned album covers as well as the **Tygers Of Pan Tang's** 'Crazy Nights', **Praying Mantis'** 'Time Tells No Lies', **Eloy's** 'Planets' to name just a few. He's also illustrated 20 paperback covers many for Michael Moorcock (who writes lyrics for **Hawkwind**) widely read by HM fans.

Rodney's 1983 calender is beautifully presented and good value at only £5.95, loook out for it in large record stores (Virgin, HMV) and at specialist sci-fi shops. It can also be obtained by sending £5.95 plus £1.20 p&p to: Mirador Publications, 59 Park Street, Bristol, BS1 59U.



pic by Frank Griffin/LFI

SAGA: five albums, but not all released here

■ Final preparations are now being made to establish a fan club for **Journey** in the UK. Enrollments cannot take place for a while but all letters will be answered if an s.a.e. is enclosed. Write to: 11 High Street, Omagh, Co. Tyrone, N. Ireland.

I WOULD like some info on an LP mentioned in Sammy Gee's Striktly For Connoisseurs in issue No. 20. It is called 'Yesterday And Today', but I can't find it in any major record shops. – **Kenny Bird, Brum.**

■ *'Yesterday And Today' is now deleted and your only real hope of finding it is by looking in second-hand record shops. If there is enough interest A&M may consider re-releasing it so drop them a line and tell them of your interest in the album.*

COULD YOU please tell me if **Black Sabbath** have released a live album with Ronnie James Dio, and if not are they likely to? – **A Confused Sabs fan.**

■ *A double live album is scheduled for release in January and it will be the first live album with Ronnie James Dio. Recorded on their last tour of the States, it's thought that the title is going to be 'Live Evil'.*

■ Thanks to all those people who have sent in details of their **Kiss** Complaints. We have been in contact with Kiss's management in America and are hoping they will help out all the readers who've been ripped off. Keep sending in details if you are owed money or merchandise by the Kiss Army.

■ **Slade** fans in Holland should be pleased to know that Jan Visscher is running a fan club for Slade, the address is: The Dutch Slade Fan Club, c/o Jan Visscher, Blaauwslaan 6, 962 BJ Siddenburen, Holland.

CALLING ALL QUO FANS.

LOOK OUT FOR THE STATUS QUO COMPETITION

FIRST 5 WINNERS GET TO MEET WITH MEMBERS OF THE BAND

Plus a whole range of superb prizes to be won—

PHILIPS LASERVISION VIDEODISC PLAYER WITH 10 VIDEODISC FILMS.
TECHNICS SINGLE KEYBOARD
PHILIPS PERSONAL STEREOS
AND THE ULTIMATE QUO PACKAGE—THEIR LATEST 3 ALBUM BOX SET, SPECIALLY PRODUCED FOR THE COMPETITION IN A MIRRORED BRONZE TIN. PLUS LOADS OF RUNNER-UP PRIZES

SOUNDS 4TH DECEMBER ISSUE DON'T MISS IT.

KLASSIFIEDS

PERSONAL

FEMALE HEAD CASE into Rush, Zeppelin, Motorbikes, art, seeks intelligent good looking, long haired lithe guy 20–30 for frolix fun friendship and gigs London area. Box No K105.

SINGLE LADY 35 would like to meet long haired gent for friendship and outings London area. Box No K106.

RECORDS FOR SALE

"HEAVY ROCK". 14 year collection. 350 albums, singles. Many very rare. S.A.E. Derrick, 5, Clifford Lodge, Bibsworth Rd, London N.3.

VIOLATION SAN FRANCISCO'S finest metal outfit. First single available now. Send £1.60 incl P&P PO's only to 25 Chestnut Grove, South Croydon, Surrey.

FOR SALE

DUTCH H.M. Magazine available (more than 60 pictures), send £1 – to Aardschock postbus 4283 5604 EG Eindhoven Holland. Also info wanted.

OFFICIALLY LICENSED laminated bumper stickers: RUSH, VAN HALEN, JUDAS PRIEST. Backstage stickers: TWISTED SISTER, OZZY, RUSH, VAN HALEN, $2 each U.S. currency plus SAE and 3 international coupons. Official HELLCATS T-Shirt, $10 U.S., includes postage. HEELCATS STICKER, $, or send 3 international coupons for free catalogue Collector's Items; Box 76K, No. Hackensack Station Riveredge, N.J. U.S.A.

FREE! GIANT Catalogue of books, badges, and H.M. poster sale! Send S.A.E. Harlequin, 68 St Petergate, Stockport.

DIAMOND HEAD OFFICIAL MERCHANDISE AND FAN CLUB for full colour four page leaflet send large S.A.E. to Designs, 156 Lightwoods, Warley, West Midlands. FREE Official Tee Shirt to every new fan club member.

MENDES PREY T-Shirt £3.50 inc. postage. Preyshirts 12, Front Row, Methley, Leeds. Yorks.

HAWKWIND COLOUR posters "Peace/Love", "Roadhawks", "Antigravity", "Hawklords" £1 – each Free-Hawk Newsletter/ catalogue S.A.E.! P.O. Box 6, Wallasey, Merseyside, L45 45J.

AC/DC SAXON Y&T concerty photo's. Ten for £3.00. Box No K107.

WANTED

BRITISH AND overseas H.M. fans for swapping records. Box No K103.

FAN CLUBS

STATUS QUO Swedish Fan Club, details Status Quo Swedish Fan Club. Box 43206 S–100 72 Stockholm Sweden.

WARRIOR FREE Newsletter send S.A.E. K. Booth, 33 Malvern Court, Newcastle Upon Tyne NE15 8XE.

BERNIE TORME Electric Gypsies Official Fan Club S.A.E., 10 Grove Road, Isleworth, Middx.

SPIDER, GIPSY Fanwagon. For free newsletter, issue 2 out now and details send S.A.E. (Dept K) C/O R.C.A. Records, Bedford Avenue, London WC1.

SPECIAL NOTICES

MAJ HAPPY engagement I Love You – George xxx.

ALAN BIRKETT of Windemere. Happy Birthday, Love Louise.

TUITION

PLAY BASS GUITAR!! For fun, Profit. It's easy, simple with New Cassette Course. Free details, Wilcocks Tapes, DK7 Heaton Close, Newark, Notts.

ROCK GUITAR Courses, with/ without cassettes unique approach, guaranteed success! Free details, Martin Brooks, 43, Westminster Avenue, Whitefield, Manchester M25 6DS

MUSICIANS WANTED

DEATH WISH want Ultra Heavy EVIL sounding bassist, drummer vocalist aiming for the top. Edenbridge (Kent) 864034.

DRUMMER GUITARIST wanted for new band around Stockport area. Box No K104.

GOOD VOCALIST (17) wants band Clacton area, phone Paul (02556) 78729.

GUITAR HEROES No. 5

is coming!

KERRANG! KLASSIFIEDS

HEADINGS: Personal, Fan Clubs, Pen Friends, For Sale, Sits Vac, Records For Sale, Records Wanted, Special Notices etc.

ONLY 20p PER WORD OR 30p PER WORD BOLD TYPE. BOX Nos ADD £1.00 SERVICE FEE.

COPY: 21 DAYS BEFORE PUBLICATION

SEND COMPLETED FORM WITH CHEQUE OR POSTAL ORDER TO:

KERRANG! KLASSIFIED DEPT 40 LONG ACRE LONDON WC2.

PLEASE PUBLISH MY ADVERTISEMENT

UNDER THE HEADING ..... FOR ..... INSERTION/S.

COMMENCING .... I enclose cheque/P.O

Value £ ..... and made payable to Spotlight Publications Ltd.

PLEASE NOTE – CHEQUES OR POSTAL ORDERS ONLY
CASH WILL NOT BE ACCEPTED

NAME _____

ADDRESS _____

_____

_____

COVERDALE

from page 26

dust off the Hobson's Choice. When I found out he was going to be managed by the guy I was divorcing, though, that was it. No more Mickey Mouse operations, thank you."

What about the Jimmy Page rumour?

"Oh, I don't know where that one came from, I haven't seen Pagey in ages; he's probably pissed himself laughing too. And who else was supposed to be joining – there was tons. That Dutch guy Vandenberg was *actually* under consideration as one of the guitarists – but they all sound the same to me . . . the best guitarist in the world, if only he'd settle down and not grimace quite so much, is Gary Moore. He's great and we discussed about him being in the band but I just don't want to build songs around guitarists."

ABOUT the only group Coverdale's name has yet to be linked with, in fact, is Black Sabbath, a huge, reputation-crumbling oversight on the rumour-mongers' behalf, for Tony Iommi, it seems, approached both David and Cozy with a view to filling the vacant Sabbath posts. Both, however, had other plans.

How well those plans have now come together and how well the new line-up has gelled, can be judged on the coming UK tour, sadly minus a Xmas Eve show (David tried to persuade Haircut 100 to relinquish their yuletide claim on the Hammersmith Odeon but, unfortunately for London Snake fans, they dug in petulant heels).

Following the British dates, the band move on to Europe, then Japan, where they'll be playing the most concentrated tour ever by a British or American group with three gigs at the Budokan alone, finishing off in Hong Kong, Bangkok and possibly Australia.

Armed with a band single-minded in purpose and individual musicians more interested in getting on with it than out of it, the next LP, possibly called 'Slide It In', could well emerge as the "governor album" David hoped 'Saints An' Sinner' would be and he's already mulling over potential producers, with Lange and Templeman high on the list.

Certainly both have good track records in the States and, having recently secured a deal covering the US, Canada and Japan with David Geffen's ultra-exclusive label, home of Hagar, Quarterflash and Asia, he should soon be breaking down hard-to-fathom colonial resistance.

"Whitesnake is a strange band," he reflects. "The idea of the name is that you either love it or hate it – Snakes, the cock-rock sign. But it's wierd, it sort of transcended that HM thing which it never was and became a kind of people's group. There was an incredible bond between the audience and the band and I hope it's still there. I hope so."

PENPALS

This is a FREE service. But keep it brief – and clean! Send a photo too, if you like. Long, boring Penpal letters will go in the bin!

HI EVERYBODY, I'm a 26 year old Italian male. I like very much (not just spaghetti) but also Maiden, Rush, Zep, Y&T, so please write to me. Females from London especially welcome. – **Gianni Riccobono, 40 Lascotts Road, London N22.**

19 YEAR OLD Canadian grave slave who surrenders to leather and is continuously injected intraveniously with Maiden, Priest, Anvil, Saxon, Scorps, Motorhead, Sabbath, and any other HM drug I can cram in my little rivet head. All HM ODers will be answered. – **Ken Mosher, 405 St Jean, Apt 2, Laprairie, Quebec, Canada J5R 2K8**

I'M a 16 year old Hawaiian headbanger who's into Maiden, Scorps, Priest, Raven, and Vixen (Hawaii's contribution to Heavy Metal). I would like to hear from any headbangers male/female 15-18 anywhere in England, all letters answered. – **Michael Johnson, 2240 Tantatus Drive, Honolulu, Hawaii 96813 USA.**

METAL FAN who is disappointed by people who never send anything back, would like to exchange tapes, demo's etc. with honest people all over the world. – **John Honkoop, Seevank 16, 161 As Zwanenburg, Holland.**

CRAZY 14 year old Scots headbanger would like to hear from fellow Scots headbangers into Quo, AC/DC, to name but a few, so hurry up and put pen to paper. – **Garry Savage, 179 Holmburn Road, Netherthrid, Cumnock, Ayrshire, Scotland.**

17 YEAR OLD American headbanger addicted to hard driving rock'n'stompin skull-krushin, overkillin' ass kickin' HM. Tygers, Saxon, Maiden, Accept, Priest, Leppard, Raven, Motorhead, Girlschool, Rods, Trust, UFO, would like to know more European HM bands. – **Greg Diaz, 9322 Fairfax, El Paso, Texas, 79924, USA.**

I'M A 17 YEAR OLD male into Van Halen, BOC, MSG, UFO, Boston etc. I also like the US and Canadian rock scene. I'm in search of female penfriends anywhere (16-19) photos appreciated. – **Alan Davidson, 28 Nieuwland, 1900 Overijse, Belgium.**

MY NAME is Roy Wood, aged 20 and I was wondering if there are any Metal Mistresses out in *Kerrang!* Kingdom between 17-25 that would want to write to a real Metal man. Pictures appreciated. – **R. Wood, 6132 Eugene Ave, Las Vegas, Nev. 89108 USA.**

CANADIAN headbanger looking for penpals anywhere to exchange tapes info etc. I'm into Deep Machine, Mercyful Fate, Accept, Y&T etc. — **Robert, 805-9380 Cardsten St, Burnaby BC, Canada V3N 4R5.**

18 YEAR OLD male requires female penpal from Britain or Ireland, any age. Into AC/DC, Blackfoot, Y&T, Mama's Boys, Saxon etc. All letters answered. – **David Reid, 85 Broadford Avenue, Ballinteer, Dundrum, Dublin 16, Ireland.**

I'M AN Italian wild male Neapolitan 18 years old, into Tygers, Priest, Whitesnake, Rush and many others. I would like male and female penpals. – **Rocco Cimmino, Via V. Padula 2, 80123 Naples, Italy.**

I'M a 15 year old female and I'm into Doors, Who and HM. If you're between 16-20 write to me. – **Nina Mannerhovi, Tarke Ampujanilatu 3B, 00130 Helsinki 13, Finland.**

I'M a 15 year old and looking for any male of female 15-18. I'm into Scorpions, Joan Jett, Sabbath, Maiden, Purple, Lizzy. I would like to exchange info with anyone into Metal. – **Pierre Jacquot, Chemin de Bernicot, 69 230 Saint Genis Laval, France.**

I'M a 17 year old US male dedicated to Genesis and interested in hearing from all Genesis fans in England and around the world. All letters answered. – **Richard Baxter, Absecon Townhouses 4P, Absecon, New Jersey 08201 USA.**

I'M a French girl, I'm 15 years old and I love England. I like HM among other things and I'm interestt in corresponding with anyone that shares the same interest, excuse my bad English. All letters answered. – **Evelyne Gelin, 79 Avenue B, Buyer 69005 Lyon, France.**

PEACE-loving dreamer, 20, tall, slim, quiet, non-smoker, likes Zeppelin, Purple, Whitesnake, Hendrix, Free, CND, peace, books, conversation, seeks intelligent Londoner ladyfriend 18-21, attractive, abundant hair, same interests for correspondence, meetings, friendship in London, photo appreciated. – **Russell Orlandoff, c/o ASH, 253 Mile End Road, London E1.**

THREE 19 year old male headbangers would love to write or meet female headbangers who are 16 or older, a photo would be great. All letters answered. – **John, Steve & Andy, 15A The Ridgeway, Chingford, London E4 6QN.**

GREETINGS to all you lovely ladies who have acquired a taste for Metallic music. Here is an Aussie headbanger who would love to hear from you. – **Mark Pearce, U4/3 Beatty St, Linden Park, South Australia 5065.**

23 YEAR OLD Motorheadbanger into Girlschool, Tank, Priest, Jaguar, Heaven, Accept, etc. would like to hear from HM fans all over the world to swop tapes and merchandise. I have about 300 live tapes: – **Claus Dieter, Hartdegen, Wesselstr 17, 3000 Hanover 91, West Germany.**

MALE three-toed sloth (20) into Priest, Cooper, Gillan,. hanging upside down in trees and eating cecropia leaves, would like to write to female sloths interested in increasing sloth population. Send photo's if possible. – **Ash the Sloth, 90 Southsea Ave, Leigh On Sea, Essex SS9 2BJ (Jaguars and parasitic moths need not apply).**

HI GUYS! I'm a crazy 16 year old female from California looking for headbangers around the world. Guys 15-17 especially. My favourite bands are: Scorpions, Sabs, Leppard, Maiden, Mötley Crüe, etc. I hate new wave, pop and Dave Lee Roth. – **Amy Nyback, 15 Ganesha Pl, Pomono, CA 91768 USA.**

ONE Humbersider into Blackfoot, Kiss, AC/DC and most other good rock bands seeks penpals to write to and go to gigs with (14-17) in Humberside/ Yorkshire area. Photo appreciated. – **Mark Broom, 'Tara, Skeffling Road, Easington, Nr. HUll.**

EX-KISS/Aerosmith (N. American/ Australian) fan who wants to get rid of merchandise, articles, paraphenalia etc., (state interests) as well as present Kiss, Y&T, Angel etc. fans for swapping HM stuff. – **Clive Turnbull, 5 Percy St, Hartlepool, Cleveland, UK.**

HI! Crazy George calling. I'm a 26 year old metal mania into Ozzy, Aerosmith and ZZ Top. I'm a keen photographer (especially underwater) and drive an Alfa – any interested males or females out there? Write to: – **14 Doughty Mews, London WC1.**

PLAY LEAD GUITAR

Your own teacher in your own home. Postal teaching course recorded on cassettes specially created to teach **ROCK** and **MODERN LEAD** guitar styles. This course will save you years of struggling on your own with books. All the solos, modern lead runs, licks and riffs, are played for you on cassettes to practice along with. This is actually better than going to a teacher, as it enables you to have each lesson as many times as you wish. You may also write to me at any time for free help and advice if the need arises.

Courses are:

LEAD GUITAR ☐
RYHYTHM GUITAR ☐
BASS GUITAR ☐
by Jack Wilcock

DRUMS ☐
by John Kirk

For free details tick the course you are interested in, fill in the coupon and post now to:

Jack Wilcock Teaching Tapes, Dept. K,7 Heaton Close, Newark, Notts NG24 2LE.

Name .....

Address .....

.....

.....

Liquorice Pizza Mail Order
Dept K.
62A The High St.,
Rochester, Kent ME1 1JY.

Rock Imports from around the World
Tel: 0634/826921

ALBUMS	£
Accept: Breaker	6.99
Black Sabbath: Technical Ecstasy	6.99
Black Sabbath: Never Say Die	6.99
Ritchie Blackmore: Green Bullfrog	7.99
Cream: Story of – Dble	8.99
Cream: Once Upon A Time – Dble	8.99
Alice Cooper: Welcome To My Nightmare	6.99
Alice Cooper: Easy Action	6.99
Alice Cooper: Live In Toronto	6.99
Deep Purple: When We Rock We Rock, When We Roll	6.99
Elay: Planets	6.99
Free: Pop Chronicle – Dble	8.99
Focus: Moving Waves – Dble	9.99
Grand Funk Railroad: Closer To Home	6.99
Grand Funk Railroad: We're An American Band	6.99
Grand Funk Railroad: E Plunbus Rex	6.99
Golden Earring: Once Upon A Time – Dble	8.99
Barry Goudreau: Barry Goudreau (Boston)	5.49
Alex Harvey Band: Motive	5.99
Heart: Bebe Le Strange	7.99
Heart: Dog + Butterfly	7.99
Heart: Greatest Acts Live – Dble	11.99
Jimi Hendrix: Story Of Jimi – Dble	8.99
Jimi Hendrix: Jimi Hendrix	6.99
Doc Holiday: Rides Again	6.99
Doc Holiday: Doc Holiday	6.99
Iron Butterfly: Star Collection	5.99
Brian Johnston: Geordie/(AC/DC)	6.99
Journey: Look Into The Future	6.99
Kiss: Best Of Solo Albums	6.99
Lynard Skinyerd: Street Survivors	3.99
Mott The Hoople: Live	6.99
Mountain: Avalanche	6.99
Mountain: Twin Peaks – Dble	9.99
Mountain: Best Of	6.99
Ted Nugent: Tooth Fang & Claw	6.99
Ted Nugent: Call Of The Wild	6.99
Reo Speedwagon: Two	6.99
Reo Speedwagon: This Time We Mean It	6.99
Reo Speedwagon: Lost In A Dream	6.99
Runaways: Queens Of Noise	6.99
Runaways: 1st	6.99
Slade: Slade In Flames	6.99
Slade: Alive	6.99
Slade: Story Of Slade – Dble	8.99
Slade: Cos I Love You	5.99
38 Special: First	6.99
38 Special: Special Delivery	6.99
Utopia: Utopia (Sextra Tracks)	7.99
Uriah Heap:	6.99
UFO: UFO 1st	6.99
Thin Lizzy: Rocker (1971–74)	6.99

You can order by phone for Access, B/ card, just phone 0634–826921 and give us your card no.
Please send cheque or P.O. to:
Liquorice Pizza Mail Order (Dept K)
62A The High St., Rochester, Kent.
All prices inc. P&P (except add £1 per album for overseas.)

WEMBLEY ARENA

OUTLAW AND PHIL McINTYRE PRESENT

Gillan

plus SPIDER

FRIDAY 17th DECEMBER 7.30pm

All Tickets £5.30

Cheques and PO's payable to Gillan Box Office PO Box Office 281, London N15 5LW (Enclose SAE) and usual agents

BLAZE

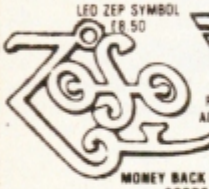
HIGH QUALITY HALLMARKED SILVER PENDANTS WITH 16" 18" 20" CHAINS

VAT & P&P INCLUDED IN PRICE

SILVER SYRINX £9.00

ROBERT PLANT – LED ZEP SYMBOL £8.50

SWORD OF CHAOS £8.50



LED ZEP SYMBOL £8.50

V5 £9.00

ALL PENDANTS ACTUAL SIZE

M.S.G £9.00

ALSO AVAILABLE:-

B.O.C – 9.50
OZZY – 9.00
SILVERSNAKE – 11.00
YES – 10.00
F. FLOYD – 11.00

MONEY BACK GUARANTEE IF NOT SATISFIED ON GOODS RETURNED WITHIN 7 DAYS

All payments to: 'BLAZE', PO BOX 557 (K1) ST ANDREWS, BIRMINGHAM B10 0EB

Badge Co.

59 PICCADILLY · MANCHESTER · M1 2AQ

Mail Order Suppliers of Pop & Rock Badges, Scarves, sew on Patches, Etc.

VAT No. 306 328 185

	Button Badge 25p	Metal Badge 50p	Enamel Badge 60p	Patch 50p	Large Patch £1.50	Silk Scarf £1	Woollen Scarf £2	T-Shirt £3 (state size)
AC/DC	10	9	5	10				5
R. BLACKMORE	3	1	—	2		—	—	—
BLACK SABBATH	11	10	3	9		2	2	4
BLIZZARD OF OZ	—	3	1	4		1	1	2
BLUE OYSTER CULT	3	4	1	3		1	—	—
DEEP PURPLE	4	5	2	4		—	—	2
DONINGTON		1		1		—	1	1
GENESIS	5	5		5		—	—	—
GILLAN	2	4	—	4	—	1	1	2
HAWKWIND	9	7	3	6			1	1
HENDRIX	1	1	—	1		—	—	1
JUDAS PRIEST	3	8	1	5	1	1	1	2
KISS	7	8	4	8	1			1
LED ZEP	6	8	2	10	1		—	—
SKYBIRD	4	1	1	2			—	—
MOTORHEAD	12	12	4	14	2	3	2	5
M.S.G.	1	3	—	2		1	—	1
PINK FLOYD	5	5	3	3		1	1	1
QUEEN	14	4	3	5		1	1	2
RAINBOW	6	8	2	6		2	2	2
ROLLING STONES	5	4	2	3		1	—	2
RUSH	7	8	2	8	1	—	1	3
SAXON	3	8	2	6	1	2	1	2
SCORPIONS	4	6	1	4	1	1	1	2
STATUS QUO	10	6	3	9	1		1	2
THIN LIZZY	12	5	2	5	—	1	1	1
U.F.O.	4	6	1	3	—	2	2	2
WHITESNAKE	6	8	2	4	2	1	1	1
YES	9	2	2	2	—	1		1
KROKUS		3		4	—	1		2

NUMBERS ABOVE ARE NUMBERS OF DIFFERENT DESIGNS AVAILABLE

Payment accepted by cheque, P.O. or unused postage stamps (small denominations). In your own interest do not send cash by post. Overseas currency is acceptable, and will be converted into Sterling at the current rate. Cheques crossed and made payable to BADGE CO. *Please note: Republic of Ireland Postal Orders are not accepted.*

Postage UK – enclose one 2nd class stamp, we will pay any extra. Outside UK – postage charged at cost price, please add sufficient to cover the charge.

All customers will receive FREE our comprehensive illustrated catalogue of hundreds of different buttons, crystals, enamels, patches, scarves, programmes, T-shirts, etc, or to obtain your catalogue send S.A.E. (overseas, 2 I.R.C's in Europe, 4 I.R.C's elsewhere).

MONEY BACK GUARANTEE: If you are dissatisfied with any goods you receive, whether from this list or from our full catalogue, a full refund will be given.

TRADE ALSO SUPPLIED – APPLY FOR DETAILS

POSTERS POSTERS POSTERS

P3332 AC/DC 63 x 93cm £2.25

P34 QUEEN 63 x 93cm £2.25

R018 MOTORHEAD 63 x 93cm £2.25

P3324 WHITESNAKE 63 x 93cm £2.25

R047 PINK FLOYD 63 x 93cm £2.25

P3283 DEEP PURPLE 63 x 93cm £2.25

R033 IRON MAIDEN 63 x 93cm £2.25

R030 STATUS QUO 63 x 93cm £2.25

R015 TED NUGENT 63 x 93cm £2.25

R012 JUDAS PRIEST 63 x 93cm £2.25

P3326 RAINBOW 63 x 93cm £2.25

R040 SAXON 63 x 93cm £2.25

P3157 THIN LIZZY 63 x 93cm £2.25

R055 BLACK SABBATH 63 x 93cm £2.25

R046 UFO 63 x 93cm £2.25

R050 LED ZEPPELIN 63 x 93cm £2.25

TA1011 MOTORHEAD & GIRLSCHOOL 63 x 93cm £2.25

TA1005 GENESIS 63 x 93cm £2.25

K4030 LED ZEPPELIN 59 x 90cm £2.25

R09 JIMI HENDRIX 63 x 93cm £2.25

R010 ANGUS YOUNG 93 x 63cm £2.25

R057 OZZIE OSBORNE 93 x 63cm £2.25

P47 RUSH 93 x 63cm £2.25

R043 JIMI HENDRIX 93 x 63cm £2.25

R058 PLANT & PAGE 93 x 63cm £2.25

P31 MICHAEL SCHENKER 93x63cm £2.25

R028 BRUCE SPRINGSTEEN 93 x 63cm £2.25

R045 SCORPIONS 93 x 63cm £2.25

P3342 IRON MAIDEN (BEAST) 93x63cm £2.25

R064 BON SCOTT 93 x 63cm £2.25

P3325 DAVID COVERDALE 93 x 63cm £2.25

P3330 VAN HALEN93 x 63cm £2.25

POSTERS BELOW ARE FULL-COLOUR & FULL-SIZE, £2.25 each

ANTI-NOWHERE LEAGUE	TA1064	MOTORHEAD	TA1028	RICHIE BLACKMORE	R074
ANTI-NOWHERE LEAGUE	P3347	B52's	R020	THE GO GOs	R075
THEATRE OF HATE	TA1063	KISS	P3268	BRUCE LEE	R077
DAVID COVERDALE	TA1045	IAN DURY	P3200	LINDSEY BUCKINGHAM	R080
GENESIS	P3296	LED ZEPPELIN	P3133	JIM MORRISON	R083
IRON MAIDEN	P3284	LED ZEPPELIN	P3086	SANTANA	P3160
THIN LIZZY	K1222	ROBERT PLANT	W51	PINK FLOYD	P3208
SUZI QUATRO	V1192	JIMMY PAGE	W61	JOURNEY	R065
JIMI HENDRIX	P3260	JIMMY PAGE	R026	GENESIS	R066
UFO	K1247	BOOMTOWN RATS	V1153	MICHAEL SCHENKER BAND	R067
KISS	P3236	BOOMTOWN RATS	P3187	DEF LEPPARD	R068
STATUS QUO	P3100	BOB GELDOF	P3240	REO SPEEDWAGON	R069
QUEEN	K1263	ROLLING STONES	P3092	MICK JAGGER	R070
ROLLING STONES	B2478	THE PRETENDERS	V6155	THE BEATLES	TA1024
MOTORHEAD	P78	ELVIS PRESLEY	P3323	THE DOORS	R038
RUSH	B2450	OLIVIA NEWTON-JOHN	P3193	JIM MORRISON	R041
JIMI HENDRIX	B2094	OLIVIA NEWTON-JOHN	P33	SAXON	R040
RUSH	P47	OLIVIA NEWTON-JOHN	S2115	LYNYRD SKYNARD	R025
JIMI HENDRIX	K4019	ROD STEWART	P3199	PAT BENATAR	R08
BOB DYLAN	K1243	ELVIS COSTELLO	P3223	ELO	P3198
BLACK SABBATH	TA1040	ERIC CLAPTON	P3211	RUSH	R014
BLACK SABBATH	P3341	DAVID LEE ROTH	R04	RUSH	K1237
THE JAM	V6152	THE UNDERTONES	R3252	YES	P3173
MADNESS	V6157	BLONDIE	R02	THE WHO	R042
GILLAN	V1297	BLONDIE	TA1002	DAVID BOWIE	R06
JETHRO TULL	P3264	THE STRANGLERS	P3158	GENESIS	P3166
ANGUS YOUNG	B1167	ADAM WITH ANTS	TA1008	UFO	P3210
KIM WILDE	P3321	THE FONZ	W55	TED NUGENT	P3256
CLASH	R05	BLACK SABBATH	P3285	POLICE	R011
FREDDY MERCURY	R021	CLASH	TA1022	JUDAS PRIEST	P3255
SAXON	P3317	ANGUS YOUNG	TA1018	JUDAS PRIEST	TA1004
IRON MAIDEN	P3316	ANGUS YOUNG	R063	SHAM 69	P3201
IRON MAIDEN	P3318	YOUNG AND JOHNSON (AC/DC)	R061	JERRY GARCIA	TA1031
STATUS QUO	B1165	BON SCOTT	R064	MICK JAGGER	TA1020
MOTORHEAD	B1166	BRUCE SPRINGSTEEN	TA1030	MARILYN MONROE	R079
FLEETWOOD MAC	W69	TOYAH	TA1036	JOHN WAYNE	V1157
ROGER DALTRY	R044	MARTIN SHAW	V1260	LED ZEPPELIN	TA1034
JIMMY PAGE	R052	ROLLING STONES	M1386	WENDY O WILLIAMS	R051
PINK FLOYD	P3046	SIOUXSIE	TA1009	CHEAP TRICK	R013
STATUS QUO	K1224	STYX	R073	JIMI HENDRIX	P3040
BLACK SABBATH	K1223			OZZIE OSBORNE	TA1021
BLACK SABBATH	P3285			STEVIE NICKS	R059
RAINBOW	K1244			THE SCORPIONS	P3231
KISS	P3171			BOB DYLAN	P3212
AC/DC	P3206			STATUS QUO	P3207
LED ZEPPELIN	P3246			QUEEN	P3174
BLUE OYSTER CULT	K4004			VAN HALEN	P3251
XTC	P3312			VAN HALEN	TA1027
UB40	K1273			JIMI HENDRIX	R085
LEWIS COLLINS	K1235				

HAVE YOU GOT OUR NEW ILLUSTRATED CATALOGUE? SEND JUST 80p. IT ALSO CONTAINS OUR FULL RANGE OF PHOTOS

POSTAGE & PACKING ONE OR TWO POSTERS ADD 50p THREE OR MORE – ADD 70p
LESLEY PROMOTIONS (DEPT KG) 162 UNION STREET, LONDON SE1 0LH.

POST TO LESLEY PROMOTIONS, 162 UNION STREET, LONDON SE1 0LH (DEPT KG)

NAME (please print) .....

ADDRESS .....

.....

Please rush ..... **Catalogue(s) and/or Poster No(s)** .....

I enclose £ **Including Postage and Packing as Priced above**

Crüe's missile

'I wanna rock 'n' roll all night and party every day'.
THE REASON your humble scribe has launched this here piece with these famous lines from the once mighty Kiss, is simply because it perfectly describes, L.A glamhem merchants, Mötley Crüe's daily routine.

Walking around the backstage area of the Concord Pavilion, California, half an hour before the baaad (which in yank tongue means good) Crue were due to go on stage for their 'Halloween Special' gig, was like being in the middle of Soho in the rush hour. Simply, I've never seen so many foxy-looking dolly birds, everyone of 'em dressed to the nines in spandex, and all obviously to grab 'a piece of the action'; no wonder the Mötley's are featured in this month's edition of the girlie mag, 'Oui'.

Micky Mars was the first band member I met, as he staggered out of the dressing room clutching an empty bottle of tequila, which he informed me had been mixed with brandy or something equally as potent. How the Crüe ever make it onto the stage amazes even me!

Luckily Nikki Sixx (great name), was still fairly sober, and was the obvious man to interview. He's definitely a weirdo, but seems to be very aware of what's going on around him – he even slammed the door in Tommy the drummer's face, so we could be left in peace.

Being a gentleman Nikki automatically offered me a selection from the ice-bucket, but I wasn't going to risk any of these dodgy cocktails the band kept passing round, and settled instead on three bottles of Michelob. Pints at the ready, we began. . .

How did Motley Crüe come together?

"I was in a group called London before this one."

You gotta be kidding?

"Nope, and we were really getting popular in Los Angeles, but I was feeling rather stifled because I wanted to write more heavy, hard rock music".

Was London a Top 40 copy band – they normally are in LA?

"No, it was an original band more along the lines of Mott The Hoople, early David Bowie and stuff. Our old singer was Nigel Benjamin, who was in Mott, which was really Mott The Hoople's afterthoughts. Anyway, I left the band and had about half this album written (the Mötley Crüe LP). I then gotta hold of Tommy (skinsman) thru a mutual friend, and I showed him all my material and he really liked it. We then picked up a local paper called The Recycler, and there was an ad in it that just said 'loud, rude, aggressive guitarist-Mick Mars'. So I called, he came over and we hit it off instantly.

"The next night we went to a club called The Starwood (which sadly no longer exists, and what with The Whiskey recently closing down as well, only leaves The Roxy on Sunset Strip) and saw Vince Neal (vocalist) in a band called Rock Candy. So within a week and a half Mötley Crüe was put together."

How did you come up with the name? Was it through the Mott connection? And why the umlauts above the name, surely that's a bit old hat these days, with both Blue Öyster Cult and Mötörhead having used them?

"Motley Crüe was Mick's idea actually. I've always wanted a name along the lines of AC/DC or Cheap Trick, and he said well what about Mötley Crüe, and I said that's it, perfect. We mis-spell the name the way Slade used to mis-spell everything so it's kinda tongue in cheek. As for the *umlauts* well we're into like, militant type stuff, everything very organized. The Germans in the early days of the war were very militant, and that's where I came up with the idea, because we were going for a heavy, aggressive, German Heavy Metal sound." (you coulda fooled me!)

Have you heard about your east coast rivals Twisted Sister?

"Yeaah, I've heard of 'em, but I never heard we were rivals. I recently heard a cut of theirs, it kinda sounded punk to us."

Are you pleased with the re-mix on the Elektra version of the album, and why was 'Stick To Your Guns' omitted?

We had to remove a song from the album to give it more clarity as the less grooves you have on the vinyl, the louder and clearer it becomes. So it was either 'Stick To Your Guns' or 'On With The Show', one of them had to go, and we chose the former. As for the re-mix, I don't think it has enough nuts, but we recorded it, we produced it, we mixed it, we did everything. That album is basically a demo tape on vinyl.

"The new album will be much more aggressive (that word again), with a lot of political statements, sexual statements and street statements, and the lyrics will be more intellectual but still on a crotch level. We're not planning on growing up.

"I'd like either Eddie Kramer or Roy Thomas Baker to produce our next LP. I wanna heavy, powerful sound, but we're not just a headbanger HM band, we've got a little more to offer than that, so I think we're gonna last a long time. We have about five new songs written already; 'Knock 'em Dead Kid', 'Looks That Kill', 'Red Hot', 'Shout At The Devil', and 'God Bless The Children And the Beast'."

It all sounds quite evil to me, are you into the Satan trip, like Maiden and co?

I've always flirted with the devil, and so has everybody else. If you look at the front of the album cover, you'll see that Vince is making a Satanic symbol with his fingers, and nobody ever picked that up. The whole thing of 'Too Fast For Love', is that none of us plan to live past 40; (*that doesn't give Micky Mars much time-Ed*) it's just fast lane rock 'n' roll."

How do you feel about Kiss these days?

"I think Kiss have wimped out but they were great in their early days. A friend of mine Eddie Kramer, who produced them, told me their new album's really heavy, but I don't like bands who can't make up their minds what they wanna do. If you wanna be a punk and it's 1994 and punk is outdated, I think you should still be a punk. I'm always gonna be me, and I don't care if everybody hates Mötley Crüe, I'm still gonna be in the band, I'll never jump on any bandwagon. Everybody's jumping on the Mötley Crüe bandwagon, and becoming glitter and glam and attacking us. We're just us, we'll always be us."

I understand your Canadian tour was a bit of a shambles.

"What happened in Canada was that we were booked with a promotion company before we signed to Elektra, and they had no idea what we were about. We were booked into discos and gay bars, and all other kind of ridiculous things. We'd come on stage with all this fire and bombs, Heavy Metal and crashing steel, and it just looked silly. And these cowboys with tattoos of anchors on their arms that said 'mom', just didn't know how to relate to it."

Tell the folks over in Britain more about your stage show.

"Our stage show, eh, well anything goes with Mötley Crüe, we play blood 'n' guts rock 'n' roll. We bleed for the audience, and I think we've put on the best theatrical show of 1982. (I'll second that). We're always trying to upgrade our show, we have skulls, pentagrams and all kinds of Satanic symbolism onstge, but that's basically just to make a stand, to show that we're bad boys.

"I mean we're all from the street, and every member of this band has been in and out of jail many times, yet everybody thinks we're a bunch of prissies. But back to our show for a moment, we do have this one thing at the end, which is really great.

"Vince comes out with a flaming sword, Tommy lights his drum sticks on fire, and I have these boots that come way up to my thighs, and Vince just sets them on fire, it's like the grand finale.

"We also have 32 red smoke bombs, but because of our outrageous stage show, we get into all kinds of trouble. Every city we go to, they say, we can't do it, we can't do it. To-night they (they being Y&T) say we can't do it, but we're gonna do it anyway, (and they did God bless 'em). We're always getting fined, but we don't care because we're out there for the kids."

Which raises the question, when are you coming to good ol' England?

"We wanna go there so bad, but we really can't afford it. We were offered the Saxon tour and shoulda taken it, but we were just new with Elektra at the time, and financially it just wasn't on. But we'll be there!"

XAVIER RUSSELL

pic by Chris Walter

NIKKI SIXX: hot lixx, hot trixx

pic by Randy Bachman

FEELS OF STEEL

WHO COULD forget that glorious day when Van Halen first played London and Dave Lee Roth boldly declared, with a totally straight face, that Lewisham was the "Rock and Roll Capital of the World?" It's been years since another band has stretched the truth so brazenly! But now here come Steel Breeze, giving a good name to one of the most boring cities in the universe – Sacramento.

Halfway up California and filled with politicians, it's a ho-hum place with none of the perversions and bikinis and vice of the State's other big cities. Los Angeles gave us Van Halen; San Francisco gave us Sammy Hagar; so far all Sacramento has had to offer is Linda Ronstadt and Governor Brown.

"A lot of musicians back in Sacramento," explains Waylin Carpenter, fair-haired lead guitarist and an honest man, "probably hear our record and go 'I hope they flop!'" Reckons bassist Vinnie Pantleoni, the nearest thing they've got to Al Pacino and a diplomat: "I think a lot of them hope we open doors; that it's possible to be from Sacramento and still do something. I think we're the first actual band from there to chart. I've had people come up to me and say: 'I want to shake your hand for putting Sacramento on the map'. It's the capital of California. Maybe we can make it the rock and roll capital of the world. . . ."

It's not been that easy. Steel Breeze have been together almost seven years, playing every dive and getting through 31 musicians altogether before arriving at their final line-up and a hit record. As well as Waylin and Vinnie, off in other rooms up at RCA in Hollywood doing interviews are keyboardist Rod Toner, rhythm guitarist and writer Ken Goorabian, vocalist Ric Jacobs and drummer Barry Lowenthal. Still, they were always optimistic, telling themselves that Kansas and REO took just as long to mean a light to anyone.

"We kind of thought it was our destiny to an extent," says Vinnie. "But you still can't be sure that things are going to happen and you're going to be successful." The song that did it for them is a nifty, tuneful hard rock number, like a breezy Survivor sort of affair, by the title of 'You Don't Want Me Anymore'. It's a track that stands out on an album that's pretty much a compilation of styles – there's a reggae track, pop tunes, and some new wavey synthesiser stuff that could have come from a Cars album.

"We wanted to put something out that was a little different here and there," admits Waylin. "We didn't want every song to sound the same. And we do have a lot of different influences in the band. Each person came into the band at a different time and changed the style."

"It's taken 31 people to get the six people we've got now," adds Vinnie, "and on the next album it'll probably be much more of an overall group input. I think the group's going to progress and become more and more cohesive – more of a Steel Breeze sound.

"Not necessarily hard rock, though, because we don't consider 'You Don't Want Me Anymore' a hard rock song. I consider it fairly power pop. We play pop music but we're also – you know – sort of wild. It's not all honkey. Put it this way, we're not as heavy as Van Halen and we're not as lightweight – I don't like that word – laid-back as Hall & Oates. The Cars are bout the lightest we could get, if you want to have some kind of music to compare it to."

Rod Toner and Kenny Goorabian have been in the band the longest – just a couple of months after it was originally formed from a bunch of California college students, "fraternity brothers" as Vinnie calls them ("We've come a long way since").

Musicians would come and go especially go. "They'd walk out or quit or move away or not get along with somebody – and another thing, as far as making money, Steel Breeze has always been a band to invest its money back into its project. We didn't say at the end of the week 'well here's yours and here's yours'. We always reinvested the money and some people didn't like that," reckons Vinnie. "They thought we were crazy and they'd say 'I have to go make some money'. I worked a side job for a long time" – as a salesman in an import store; they made him redundant last week before he had a chance to quit – "and so did the others, keeping us going while we built up the band."

They played whenever they could and "sometimes it could get very demoralising. We played this one place, the worst job we ever did, for five days straight, five sets a night, and nobody came. A couple of guys quit, a couple of people in the band had colds, we lost our whole road crew, and we're playing five nights in a row and then having to work in the daytime and take your own stuff down. Still," Vinnie shrugs, "that's all been part of the learning process – paying your dues I guess you'd call it. It's rough."

Every time a new member joined, the band's sound, not to mention its appearance, would take another turn. "We were one of the first groups in the Sacramento area to wear thin ties and stuff," Vinnie confesses. "We've gone through all that – like when new wave was really fashionable we all cut our hair off."

"And people," blushes Vinnie, "looked at us and said: 'gosh, are those guys gay or what?'" See what I mean about Sacramento? "We've always tried to stay as far as appearance goes," adds Vinnie, "in fashion, you know. We've all gone through stages. What we have on now is pretty much what we're wearing now," – jeans, pretty casual without being old-hippy. "We don't go on leathery or anything like that. We like to have a good time and we tear it up and jump around when we get out there, so we like to feel comfortable."

Their hit, 'You Don't Want Me Anymore', was penned back in the old days. It had actually been released twice before any big labels picked up on it – once on a compilation LP of local unsinged bands, 'The Hometown Album', and once as a single on the band's own independent Tin Wind label ("Tin Wind, Steel Breeze, get it?"). When a local radio station picked up on it, "the record began to sell and became like a number one regional hit in the area. When the 'Hometown Album' came out there was a write-up in the paper claiming one of the reasons the album started selling was because 'You Don't Want Me' was the first song on the album – it was picked out of 300 songs for the spot on side one. And I guess that showed the record company!

If it showed them anything, they were reluctant to admit it. Steel Breeze would send demo tapes and never hear a word back. They travelled down to Los Angeles to play showcases, inviting the record companies along, and went down like an Argentinian battleship. Still, fate is kind, and it was on one of those occasions when they bombed in hip LA that their luck changed.

They called up Madame Wongs – a tiny new wave club in LA's Chinatown – to get a job. "This was about a year ago, I guess. They said 'sure, come on down and headline'. And we were really out of place because we were playing a different kind of format, and new wave was really happening there. We played in front of nobody! Nobody was there and it was depressing. We'd spent a whole lot of money and we thought it was a worthless trip.

"Our manager dropped off a tape to a girl there and she put it in this barrel and gave it to Kim Fowley."

Fowley, a tall, skeletal character who's made a name for himself in just about every rock area imaginable – creating the Runaways, writing 'Alley Oop', supplying songs for Kiss, producing Helen Reddy – wafts in and out of clubs all the time trying to find the next Big Thing.

"He dumped the tapes on the floor of his house and listened to them all. He said our tape was the last one out of 1800 and he wasn't even going to listen to it. But he did, and he didn't get halfway through the song and he calls our manager up at one in the morning and talks to him till five and says: 'I like the way you sound on tape, let's get something together'."

At first they didn't quite know what to make of him, which is certainly nothing new.

"He is a character," admits Vinnie diplomatically. He still calls them up at all hours. "He's a workaholic, no doubt about it. He probably gets half an hour's sleep a night . . . he even said: 'for all you know I could be a junkie calling you up in the middle of the night needing a fix'. You heard so many things, and we were about ready to get signed for this and signed for that or this and that was going to happen and it never did, it always fell through – in the end we just didn't believe anything anymore until we were actually there."

Instead of taking the usual route of getting a contract first and then making the record, this bunch did it the other way round. Kim Fowley's idea was "friends, relatives, parents, investing in the band. We could have made a demo tape and given it to the record companies and have them listen to it, but I don't know how likely that is to work," say Vinnie. "Though the way we did it was apparently even more unlikely. Kim, our producer, came down and talked to these people, had an investors meeting, and just out of faith and trust and hope they invested in the group."

They came up with the amazing 120,000 dollars they needed and made the album. "And we handed the record company the finished product."

"They've all got their initial investment back," beams Waylin, "and let's say two years from now, they'll receive a small bit of royalties. We sold Steel

Steel Breeze, currently riding high in the American charts, aim to put Sacramento (where?) on the map.

STEEL BREEZE: the Sacramento people thought they were gay

Breeze just like shares! A lot of people believed in us. And it's gone far better than we ever expected. I said six months ago, if it ever made the top 100 I'd be blown away. And here it is in the top 20. . . ."

Though they already have a bunch of songs prepared for the second album, right now they're working hard to push this one. They've got some dates with Kansas coming up, have already opened for Quarterflash and Frampton, and just did a set on 'Solid Gold', America's answer to Top of the Pops. The general consensus is they can't wait to get out of Sacramento.

"We want to reach as many people as we can with our music," says Vinnie, who reckons the average Steel Breeze fan is anywhere between 13 and 28, anything from young couples fluttering eyelashes at each other to whisky-drinking guys throwing up, not to forget "the driving crowd – that's big out here. People who drive down the road and stick our tape in and shake their head to it. I think our band is really diverse. I think a lot of people will find something to like."

Yes, Steel Breeze reckon on becoming Household Names before long. Someone in a band called Snail – hardly superstars but at least they'd had a couple of records out – took Vinnie to one side a while ago and gave him a heart to heart. "Before you do anything, he told us, you've got to be the hit in your town. We weren't, we were always in everybody's shadow. We've always been the band that doesn't do it right. 'don't pay any attention to those guys, they don't know what they're doing', that sort of thing. But that gave us the strength to keep going.

"So we built it up as far as the area goes, and I'd love for it to break out all over and for the band to be a household name. Rockstardom," he drifts off for a while, "if it's there I'll have it, but I'm just going to ride with the tide."

LAURA CANYON

If you like Kerrang! *you'll love*

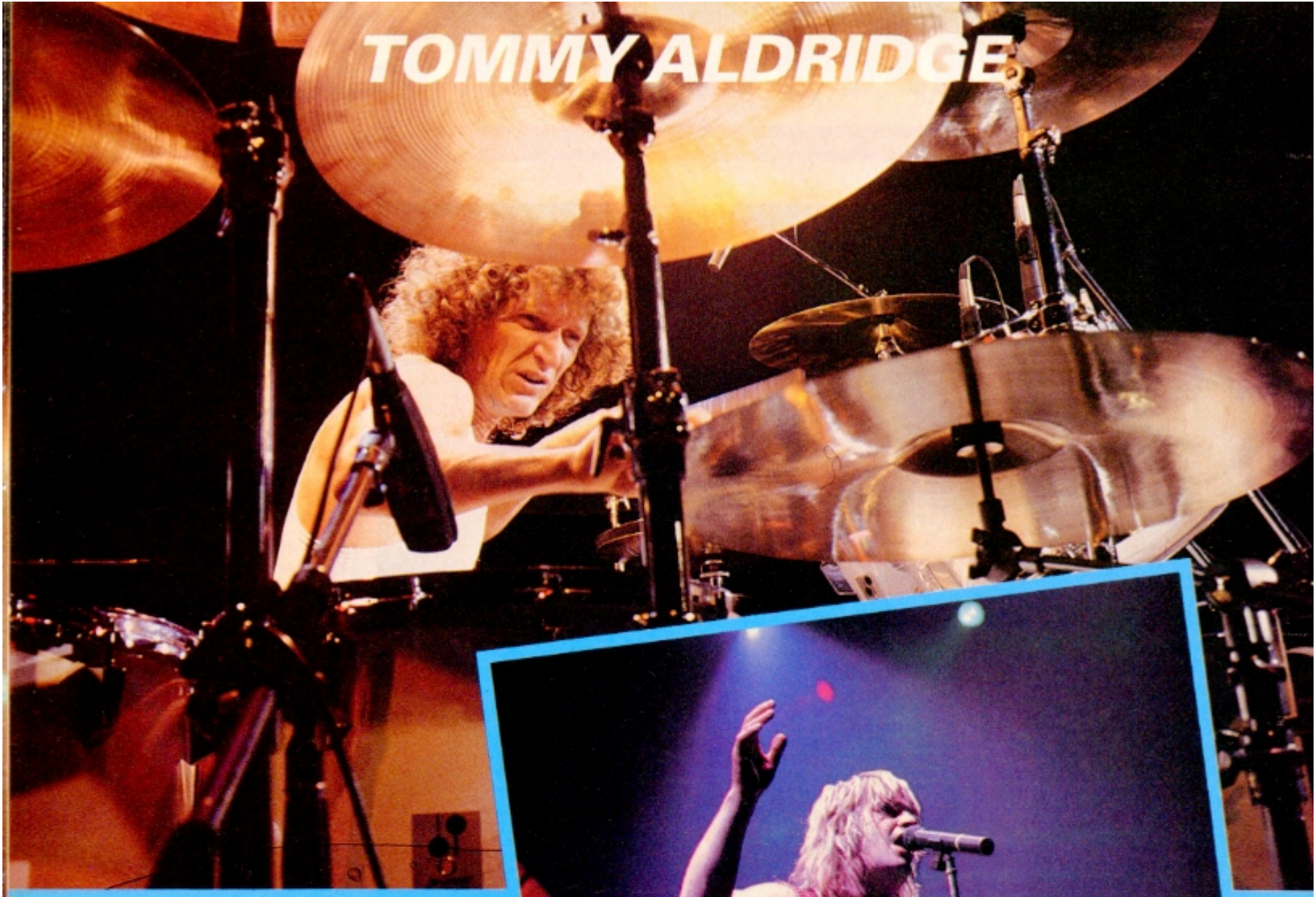
GUITAR HEROES

Issue No. 5 is now on sale and features

Ritchie Blackmore, Micky Moody, Eric Clapton, Steve Howe, Roger Glover, Graham Oliver, Paul Chapman, Mark Knopfler and many more.

At your newsagent price 80p or send to: Subscription Dept., Morgan Grampian, 30 Calderwood Street, London SE18

BRAD GILLIS



OZZY OSBOURNE

IF YOU THOUGHT Christmas this year was going to be another safe, quiet affair, then think again! HE'S coming!! Yes Ozzy is back in Britain for his first major tour in over two years and already the UK contingent of the Moral 'what us narrow-minded?' Majority have been rallying their outraged forces in full expectation of a carnival of gore and exploding pigs!!!

Ozzy will be dropping in at London, Birmingham, Leeds, Liverpool, Glasgow, St. Austell and Newcastle, with Blizzard and stage show in tow on a seven date tour beginning on December 10, though only the first three cities mentioned have venues capable of handling the full works, gothic castles and all.

Amidst all the pyrotechnics will be the band: Tommy Aldridge on drums, Brad Gillis on guitar, Lyndsay Bridgewater on keyboards and possibly Bob Daisley on bass, though it looks likely that Uriah Heep will be holding him to prior committments and that his place will be taken on the British dates by Pete Way, who supported Ozzy in the States when he was still in UFO.

pics by Ross Halfin

KOMMUNICATI

Say it loud to Kommunication, Kerrang!, 40 Long Acre, London WC2

What ya got to say Biff?

FLAT OUT!

BIFF ONCE wrote, and I quote: *"I'm sick of people saying, our music is too loud, they never stop complaining, trying to turn it down . . . if you want it louder, turn it up full blast, don't ever stop the music, they're living in the past"*. 'Play It Loud' – 'Denim & Leather'. Now I quote from a letter from our housing manager:

"I have received complaints from flats 26 and 28 about the intolerable level of noise coming from your flat during the evenings. You have chosen to ignore repeated requests to turn the volume down from the residents of both flats . . . if need you will be asked to vacate the flats completely".

Has Biff any comment, and more to the point will he pay our legal fees? **Yours worried, Maelstrom 27 Hurst.**

JUST A few lines about your excellent and quickly improving mag. It's great to see you covering acts like Genesis, Steve Miller, The Who etc, as well as our heavier heroes. I'm sure the majority of *Karrangers* appreciate most rock music and not just Motorhead (boring!) and AC/DC. I hope you'll cover the whole spectrum of rock music such as Barclay James Harvest, Yes, Dire Straits, (I totally agree with the album review Nick Kemp). So c'mon *Kerrangers* write and give your opinion so the world's loudest can become what you want it to become. **Steve Gale, Whittlesey, Cambs.**

ENOUGH ALREADY! Until now, I've been able to forgive the appearances of numerous non-Heavy Metal bands in *Kerrang!* No longer. Not only do they get ever-increasing photo/story/cover space, but they're now appearing more and more frequently in *Armed and Ready, Mayhem, Tour News*, record/concert reviews and even advertising. Fercrissakes, don't these groups already get more than enough airplay and magazine coverage without sticking their faces in what is supposed to be a headbangers publication. What possible reason could you have for giving space to Genesis, Toto, Tom Petty, Neil Young and that lot? Especially in a magazine whose latest caption reads 'Not For Wimps'.

There are so many Metal bands around, that putting non HM/HR groups in your magazine is not only unnecessary, but inexcusable. What about established stormers like Bullet, Picture or Loudness? These receive virtually no notice from you. How about new contenders like Americade and Renegade? You can't tell me there's a lack of HM/HR bands to give coverage to when there are so many compilation LPs about. Some of these bands might just become better known if you gave them some exposure instead of printing rot like Loverboy, Journey and the like.

So here begins a controversy (I hope). Should *Kerrang!* continue devoting space to non-Metal acts, or should they drive these groups completely out of their pages to make room for the bands and the music that the magazine is supposed to be about. **From Axe, who wants to see *Kerrang!* for headbangers only.**

P.S. Girlschool not Heavy Metal? This Aaron woman has to be kidding.

ON OCTOBER 22, I went to see Gillan at Guildford Civic Hall (first gig of the tour). Gillan were good (better than last time) but the support group Spider were

excellent. They're supposed to be Quo take-offs, but I can't quite see it myself. Admittedly, a few insy, winsy bits sounded vaguely like Quo, but I wouldn't call them a take-off. Their 'Amazin' Grace' medley was different (I don't recall anyone doing a HM medley before) and bloody good.

I would also like to say that when we went round to the stage door to see the 'Almighty' Ian himself, he did not appear, but instead Spider came out and we were talking to them for about three quarters of an hour. They are really down to earth, nice blokes, who haven't let their bit of success go to their heads. If they carry on like that, they'll go far. They deserve every single bit of success they receive. If they keep on treating the fans the way they treated us, they'll win a lot of respect everywhere they go.

By the way, if anyone has got a copy of 'Rock 'n' Roll Forever Will Last' with the 'Amazin' Grace Medley' that they don't want, can they get in touch with me. From a newly-hatched Spider, caught in the web, who thinks Col Harkness is the sexiest thing on eight legs. **The Tarantula, 34 Webworth Crescent, Ash Vale, Aldershot, Hants.**

I WOULD like to draw people's attention to Geddy Lee's complaints about not meeting fans (in *Kerrang!* No. 27), and point out that perhaps he could make a little more effort. To make my point, I'd like to mention an incident that happened when I saw Blackfoot in Leicester. On the night of the concert Rick Medlocke came out after the show to meet fans and sign autographs. I and three friends had to go and missed the opportunity. But we found the hotel he was staying at and at 2.00am asked for his room number, and knocked ont he door. Expecting to be told to push off, we were invited in by him and Jackson Spires and we talked to the pair of them for half an hour. On top of that, we were invited back to meet the other half of the band the next morning to complete our autographs and chat. These four guys are the most genuine people around the rock world – somehow I can't see Rush doing the same, or many other bands today.

I'd like to take this opportunity to thank *Kerrang!* for recognising Aerosmith as a brilliant band keep up the good work. I'd also like to tell R. Davies and Joe Malik to keep political differences to the pages of some other mag and *Kerrang!* to keep women like Lee Aaron to Mayfair or Penthouse. **Jock, Gerrards Cross, Bucks.**

HAVING JUST arrived home from the Diamond Head/Twisted Sister gig I find myself totally cheesed off and wallowing well down in the depths of despair.

The reason for this is two-fold. Firstly, I paid nearly four pounds to see the wonderful Twisted Sister and they didn't turn up. Secondly, Tank (at this point I sob mildly) were the replacement.

Never in all my life have I heard such a heap of shit emanate from a band; words alone cannot describe how crap Tank are. I can't find any fault in Tank's percussion department but the lead guitarist couldn't be heard (probably just as well) and the bass sounded like an elephant's fart and a whales' belch all rolled into one. Also, the vocalist sounded like he'd been eating boiled horse's dung. I feel so ashamed of myself for witnessing such an embarassing frasco. This band have no songwriting ability and the timing at the end of songs was abominable.

Never having seen Diamond Head, I prayed they would be better and fortunately they were. In fact, they were brilliant and I thank Sean Harris and Colin Kimberley for the time they spent with me after the concert. I wish them the very best.

One final note: Tank, please never darken my life and plunder my ears with your distorted, horrible, shitty little noise ever again. Stay well away from Newcastle.

Twisted Sister, please come to Newcastle soon and if by any chance you have to cancel a gig try to publicise the fact and inform your fans of that decision and don't waste our time and money by dropping us in the shit ever again. **Dave of Sunderland.**

AS A loyal HM fan, I am p-ed off with the lack of HM played on either radio or TV (TOTP).

When a group gets a hit single, it still doesn't get played. For example, Iron Maiden's 'Run To The Hills' got to No. 7 in the charts and still it didn't get daytime air play. The people who run the stations are out of touch with reality. The sales of the record proved it was commercial, yet because it wasn't a watered-down inoffensive little pop song it was ignored and consequently HM music is being blatantly side-stepped.

It doesn't need any magazine to tell you HM has the most loyal, consistant and discerning following around. Until radio and TV realise this, though, all us fans shall have to content ourselves with the thought that, ignored or not, HM music remains the most exciting form of rock around, and those who refuse either to play or listen to it are the losers. **Ian Wadmore.**

I OFTEN read letter in *Kerrang!* from poor Irish sods whining because none of the big HMers ever come touring. You should try living in Australia. We've had Gillan and Iron Maiden in the last year and half and that's it. It's a real pain in the ass, knowing that I may never get to see bands like Twisted Sister and Manorwar, who are ace.

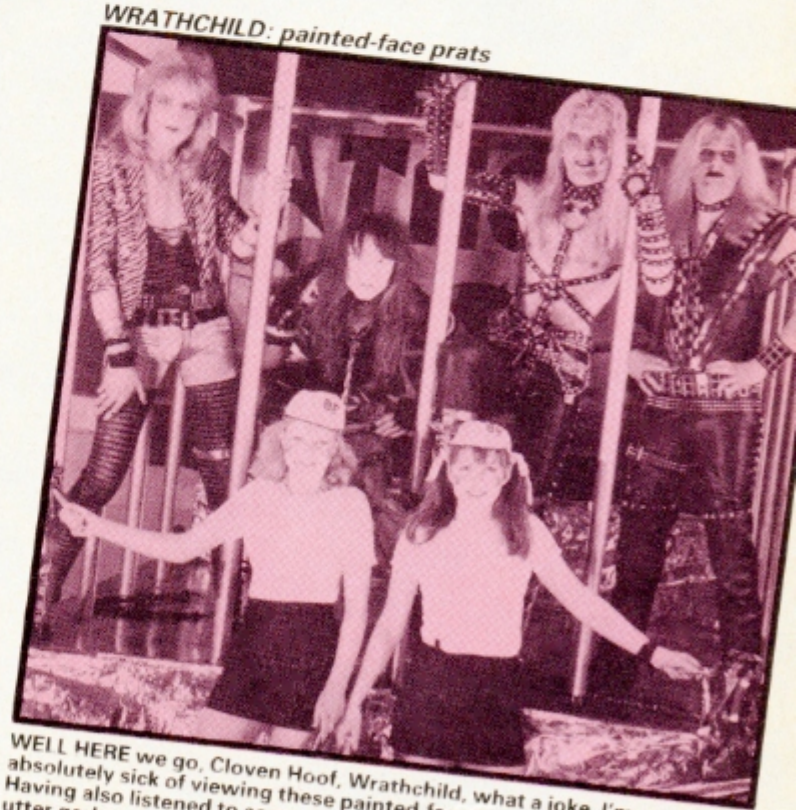
Now that I've had my winge, I must say that living in the world's greatest musical non-entity, *Kerrang!* comes as a breath of fresh air. It s great to see all the top HMers not getting a shitcanning for once from craphead iourno s who know fk all about music (i.e. NME or Creem). Try and keep shit like Tom Petty, REO, Steve Miller, Foreigner etc out and good solid HM like Sabbath, Schenker, UFO, Maiden, Electric Sun in. A bit of Accept wouldn't go astray either. **Jack Sabbath, Melb. Australia.**

I WENT to see Joan Jett at the Birmingham Odeon a couple of days ago, and was disgusted by the pitifully small audience there. The whole place was only about a third full, and I wouldn't be surprised if it was the smallest audience she's ever played to, though the faithful few did their best to generate the kind of atmosphere that always seems to be present in abundance at Saxon concerts, and which I took to be the norm when two or three HM fans are gathered together. The thousand or so there, however, had difficulty in even clapping in time.

It reminds me of the first two gigs at The Whip, when all of 150 fans turned up to see Magnum, and fully 50 deigned to grace Bernie Marsden's S.O.S. with their doubtless illustrious presence. If Birmingham, or rather the midlands, is Britain's "self-styled capital of HM", as has been stated in *Kerrang!* then I'll move. To America, if necessary, because that seems to be the only place where HM is truly appreciated. (Remember Ozzy?)

Hopefully she'll tour Britain again soon, receiving the kind of enthusiastic response which was so sadly lacking this time around. **Yours in helpless anticipation of the decline of HM in Britain. Mark C. Reynolds.**

WRATHCHILD: painted-face prats



WELL HERE we go, Cloven Hoof, Wrathchild, what a joke. I'm absolutely sick of viewing these painted-face prats in *Kerrang!* Having also listened to some of the band's material, all I can say is utter garbage, in no way are they worthy of the considerable amount of music press they are getting. So it must only be because of their image, that they are getting such coverage. So all you crap bands out there who want a *Kerrang!* feature, just slap on some make-up and away you go.

Get back on the right lines *Kerrang!* and make sure the music comes first, not the image. And as for you wimps, go climb back into your box of mascara and get out of the way of the real talented new bands such as Geddes Axe, Spider and Raven. A kissed off music lover, Joe Denton, Brighton.

LED ZEPPELIN

A NEW Zeppelin album is strongly rumoured to be scheduled for imminent release (it may even be out by the time you read this). The LP is entitled 'Coda' and we understand it contains unreleased studio out-takes and a couple of cover versions of older songs. No information as to its producer, the date or whereabouts of the recordings is available but the late John Bonham has a drum-solo track included entitled 'Bonzo's Montreux'.

This will be the first official Led Zeppelin release since 'In Through The Out Door' in 1979 although fans can take comfort from the fact that Jimmy Page has recorded virtually every Zeppelin performance since 1969 and presumably has yards of unused studio footage as well that could be polished up for future release.

As to the activities of Page himself or John Paul Jones we can shed no light either. The Zeppelin camp remain as mute and mysterious as ever. The Song Remains The Same.

pic by Robert Ellis